

# CLASSIC

**Edition**  
Includes Complete Solos

# LED ZEPPELIN III



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# Key To Notation Symbols

**Guitar**

**Tab**

Half step bends      Whole step bends      Extended bends      Bend and release      Pre-bend and release

H      P      S      S      S      S      1/4

Hammer-on      Pull-off      Picked slide      Legato slide      Quarter step bend (microtone)

Vib. bar      Rake      Sweep      Vib. bar dive      Vib. bar      P.M. - - - - - 4

Vibrato      Vibrato with bar      Rake or Sweep      Vibrato bar      Palm muting

T      3      A.H.      A.H.      Harm.

Percussive tone with no pitch      Accented notes      Right hand tapping      Artificial harmonic (with pick)      Harmonics

3      Pick S      1

Ghost note      Tremolo picking      Pick slide      Unison bend      Chord shape arpeggiation

-1 1/2 -1 1/2 -1 1/2 -1 1/2 -1 1/2 -2 1/2      8va      3      8va      1/2 -1/2      1/2 -1/2

With bar      dive      Harm. with bar      Flutter with bar: Bar is "plucked" downward and released suddenly to produce fluttering effect      With bar.      With bar.

Dips and Dives      Melodic bending with bar      Bent harmonics      Flutter with bar: Bar is "plucked" downward and released suddenly to produce fluttering effect      When dips are used melodically, they are reflected in the traditional notation

# PERFORMANCE NOTES

## IMMIGRANT SONG

*Each of the first four albums by Led Zeppelin opened with a now classic riff. Like "Good Times Bad Times", "Whole Lotta Love" and "Black Dog", "Immigrant Song" starts with a build-up. Here, the guitar and drums establish the groove and are then joined by the vocal. These three parts hypnotically guide the listener's attention to the explosive entrance of the Verse.*

*The unison riff that forms the core of the song is reminiscent of the heavy 'Soul' intro of "Little Miss Lover" from the second Jimi Hendrix LP, "Axis: Bold As Love". However, here the rhythm is fragmented and faster. Variations of this riff, beginning with measure 7 and continuing in Verse 2 avoid predictability.*

*The vocal riff introduces the pitch hook of the song, an interval of a flatted fifth [F# to C] sometimes called a tritone. This figure is also signature to the song "Bali Hai" from the musical "South Pacific." This exemplifies Led Zeppelin's use of a simple device to develop tension throughout their songs.*

*The overall texture of the song is shaped by the guitars. In the Intro, note the transition from the single riff on the left channel, to the guitar army of at least three guitars on both channels [the right channel with amplifier vibrato synched to 16th notes to continue the pulse of the riff] at the entrance of the Verse. When the Intro returns, it's supported by a second 'scratch' rhythm part for the remainder of the song.*

## FRIENDS

*Opposites appear frequently in the music of Led Zeppelin for contrast. While "Immigrant Song" centers on conquest, "Friends" deals with feelings of lost love.*

*Beyond category, elements of Folk, Rock, Indian, Latin, Swing and Classical music are employed to create a powerful World Beat sound. Not prone to repetition, this particular blend was used only once. A symphonic string section [orchestrated and produced by John Paul Jones in India] and bass synthesizer join the acoustic guitar in the Verse to expand the harmonic atmosphere.*

*The guitar's primary role in all of this begins in the Theme with a rhythm style that's vaguely reminiscent of the old Blues standard, "Cat's Squirrel" [see Cream's first album, "Fresh Cream"]. Here the guitar is played over a drone from the synthesizer and strummed in low and high string zones. The low strings are played first and serve as a question [be sure to let these ring as long as possible], followed by the response of the high strings. This approach is first suggested in the Intro and then developed further in the Verse and Chorus. Also, note how the double-time swing gives the song a relaxed feel, and the unusual C tuning gives a much fuller sound.*

*The tonal center is built on C throughout the song, but modal pivots are employed to enhance the moods. Beginning with the Intro, E<sup>b</sup> and F# are used sparingly to embellish C major chords. As the Theme unfolds, these notes become an integral*

part of each phrase, blending the C major, lydian and minor modes.

Also, when the meter shifts to 2/4, the final measure in 11/8 comes as a surprise with the downbeat appearing two beats earlier than expected. The same modes as before are used here, but in a new way; a sequence of minor 3rds.

The Verse and Chorus take the opposite approach by placing the chromatic tones on the lower strings, allowing the upper register of the guitar to avoid clashing with the vocal melody. Here, the lower zone is duplicated to great effect by the string section, giving symphonic drama to this most unusual song. In addition, the Chorus utilizes a monosyllabic male choir ["Ah"], creating an impressionistic atmosphere [see Debussy's "Sireennes"].

Finally, the chords are strummed fully as the song builds to a rhythmic climax in the Coda. Although one of the chords is labelled  $C^{add\#9}$ , the  $D^\#$  is enharmonic to  $E^b$ . Played with  $C^{add\#4}$  chord, this brings the listener back full-circle to the harmonic approach of the Intro. As the song ends, the synth continues with a tamboura-like drone as a segue into the next song.

## **CELEBRATION DAY**

A tour-de-force send-up of corrupt politicians and their naive supporters, Celebration Day is also loaded with great examples of Jimmy Page's stereo layering techniques.

In each section, multiple guitar tracks are

stacked and alternated. This is done with different parts and sounds on each channel creating two cohesive but independent units. Combined, the result is an awesome sound like a super-charged Soul horn section with a heavy Rock edge. Marrying Les Paul's recording and arranging intricacies with Phil Spector's "Wall-Of-Sound" orchestral stacking concepts, a double wall [right and left channels] is created and taken a step further than on "Immigrant Song."

Throughout the song, primary lines and chords are interwoven, appearing and disappearing every few beats and/or measures. Listening to each channel by itself is recommended.

In this transcription, the terms, "Guitar 1", etc., refer to the actual parts rather than single guitars, as each part is thickened with multiple guitars. As a rule, the tracks with distortion are on the right channel while the clean sounds are on the left. This is reversed in each Chorus. Bi-amping is one way to recreate this type of sound for live performance.

In some cases, the notated parts include harmonizer-generated voices which aren't included in the fingering. The main riff itself is developed from measure four of the Intro. The Intro and Verses are all built on a single chord,  $A^7$ .

## **SINCE I'VE BEEN LOVING YOU**

Similar in stature to "I Can't Quit You Babe" and "The Lemon Song" on the first two albums, "Since I've Been Loving You" is the Blues Deluxe of Led Zeppelin III.

*Though each of the members makes great contributions to the tune, it remains a definite showpiece for Jimmy Page and the Les Paul guitar.*

*Relatively rare in popular music, 12-bar blues in minor keys are usually straightforward. Not this one. Anything but traditional, the band pulls out all stops. Riding on a hot-rodded organ quartet sound, elements of Blues, Classical, Rock and Jazz are forged into what can only be called Led Zeppelin - tight but loose, and highly original.*

*Many of the guitar rhythms present a challenge. They are all triplet-based and as such are relatively uncommon. The time signature is 4/4, but since each beat is divided in some way by threes, feeling each beat in triplets [or 12/8] will enable you to breakdown each phrase for practice.*

*Since each one-third beat is often further divided, locating all of these subdivisions is the place to begin. To practice, set a metronome or drum machine to a very slow three-per-beat click. This will enable you to aim for all divisions with more accuracy. Throughout much of the solo in the Bridge, the guitar rhythms anticipate the drums by approximately one-third of a beat.*

*A study of the organ part reveals the extended harmonies and voice leading effects that make up the background of the song. The blend of chords and/or scales is what defines a song's tonality. Here, the scale blend is between relatives: C minor and C pentatonic minor. If these had been used over common triads and*

*minor sevenths the effect just wouldn't have been the same.*

*What makes this and all playing work is projected feeling. To study this, isolate the various aspects such as timing, dynamics, and phrasing. Sing the phrases back in a comfortable vocal register and tempo before practicing them on the guitar. Try a light pick attack [with judicious pick-hand string muting] while keeping the amp at a high volume. This will give a cleaner sound with the reserve volume necessary to achieve the bluesy shades of emotion.*

## **OUT ON THE TILES**

*"Out On The Tiles" was chosen to close Side A of the recording [the primarily electric side] the same way it began; on a high energy note.*

*The least overdubbed of the full band songs [doubling/tripling, etc. for ambient effects occurs, but not different parts], this one is arguably the easiest for a guitar band to duplicate live. It would even work well on an acoustic! This is not to suggest that the content of this song is any less formidable than the others.*

*With a penchant for breaking rules, a number of unusual ideas appear in the course of this song. Check out the quick change from straight to double-time feel in the guitar and bass parts as the Intro leads into the Verse. This idea returns with each Chorus-to-Verse transition. Also, note the usage of a common tone [E] above each of the three Intro chords for an extended power chord sound.*

*And never say never as Robert Plant deftly sings major thirds [A#] against the F#minor arpeggio [F#-A-C#] riffs in each of the Verses. Also of note is the alternate emphasis on the frontbeat [one and three] in the Verses, and the backbeat [two and four] in the Choruses. Finally, a Conga [dance] rhythm is the basis for the guitar part in the Coda.*

*Never shy about bending bass strings on the guitar [see "Celebration Day"], Jimmy Page goes for it in the Intro [measure 2] and Choruses with a twist. He bends the natural seventh instead of the typical flatted seventh, and for good measure holds down the full A chord at the same time. Although multiple guitar tracks are employed to mirror and support the main parts throughout the song, this part appears to be an integrated effort.*

*The transcription is written in F# dorian, but like all Led Zeppelin tunes, it moves around modally. Taking the time to trace these sound connections, such as the F# phrygian [G to F#] sound of the Intro is definitely worthwhile. Perhaps Jimmy Page's background as an art student and his associated studies of light and color were a natural influence on his music, here and elsewhere.*

## **GALLOWS POLE**

*Originally a traditional folk song, Gallows Pole was first heard by Jimmy Page on a Folkways album by Fred Gerlach. Highly orchestrated, employing five stringed instruments [not counting bass guitar], there's a lot here for any guitarist to appreciate and enjoy.*

*Take the time to read over the lyrics. Robert Plant plays two great dry comic characters here; the 'can't-get-a-break' condemned man who bargains for his life, and the corrupt hangman who gratuitously accepts the doomed prisoner's bribes and proceeds to hang him anyway!*

*The opening rhythm part is very unusual with its light and dark contrast of A<sup>7</sup> and A minor<sup>7</sup>. Be sure to note the C# on the downbeat of 'one' from measure three through the third verse. This is just a preparation as it isn't actually struck until the upbeat.*

*The mandolin part serves two harmonic roles; counter melody in the choruses and pedalling the A note elsewhere. This reinforces the tonal center of the song and creates an oblique voice leading between it and the other instruments. True to the Led Zeppelin style, this part is developed in a manner which is sympathetic to the themes of the Verse, often imitating the rhythm of the melody. John Paul Jones is possibly the player of this well-crafted part.*

*The lead guitar part alternates between major and minor sounds. Employing the A pentatonic scale primarily, A minor is suggested by flatted third grace notes at the beginning and developed in several blues scales phrases later [measure 22]. From measure 31 on, the two scales are combined.*

*The banjo part is a testament to quality phrasing at high speed. Notice the control of arpeggios and voice leading in Banjo*

Figure 1 of the Coda. Switching from chord strums to arpeggiated contrary motion [descending high notes with ascending low notes], back to chord strums, and then oblique motion [stationary high notes with descending low notes]. A lot of musical interest is packed into two measures.

The banjo functions as a counter melody to the electric lead guitar and changes phrases in measures 5, 16, 18, 23, 25, 32 and 42 of the Coda to match the change of vocal phrases. Last, but not least is the polychordal tonality set up between the G, D, A progression of the rhythm guitar and the A, G, F#m<sup>7</sup> progression of the banjo. When these chords are played in a higher octave by the banjo as they are, the overall harmonies are expanded to Gmaj<sup>13+4</sup>, Dsus<sup>4addB</sup> and A<sup>6</sup> respectively.

In the Coda, this song climaxes in a grand swirling effect created by the presence of at least seven instruments, all phrasing quite differently and for the most part beginning on different beats in the measure. Each plays a strong role in developing the mood of the song, with none outweighing the other.

## TANGERINE

One of the main features in "Tangerine" is its unusual arrangement. Alternating between acoustic folk and electric country rock offers a complimentary change of moods in every other section. This approach was originally developed in "Babe I'm Gonna Leave You" from Led Zeppelin I.

The song is supported primarily by an acoustic 12-string guitar. The three lower pairs of strings are tuned in octaves and the three pairs of treble strings are tuned in unison. An upstroke favors the octave strings and downstrokes the lower ones. This gives the guitar two basic octave sounds, both rich in harmonics. Playing these parts on a 6-string guitar will have reduced impact.

The lead is probably performed on a pedal steel guitar with a lot of compressed feedback/sustain. The part has been arranged for standard slide guitar [E, A, D, G#, B, E]. Suggested fingerings have been included as well.

Typical of Jimmy Page's writing is his mastery in shifting the mode or tonality throughout a song to keep things fresh. For example, the warm-up uses A minor with A harmonic minor, the verses use A Dorian, the choruses use G major, the bridge uses A minor with A harmonic minor and D mixolydian, the Coda contrasts D major with D minor, and finally the Codetta finishes the song in A minor.

His innovative use of oblique voice leading [stationary note(s) with moving note(s)] is also noteworthy. Here, it is executed in a two-hand arpeggio where hammer-ons and harmonics punctuate the final two measures of the song.

## THAT'S THE WAY

Jimmy Page and Robert Plant keep excellent time and project strong feeling without the aid of a rhythm section on

this, the longest such acoustic track released by the band. Although this song was recorded in G<sup>b</sup>, the transcription is written in G for easier reading.

Despite the unusually long and basic nature of the song's sections, its constant freshness is remarkable. Careful thematic development of all parts and ad lib variations [symmetrically varying the lengths of each Intro/Verse repetition, as well as very tight playing], help to explain how this extended song works so well.

When playing the rhythm parts, bring the left hand thumb over the neck, lightly touching the sixth string in order to mute its unwanted sound. It's helpful to use a flatpick in order to bring out the single open fifth string on the upbeats of three and four in measures one and two of Guitar Figure 1. Try to keep a moderately loose grip of the pick in order to handle the dynamics.

The guitar ensemble here is similar to the song "Tangerine", including acoustic six-string [multi-tracked with different ambiences], mandolin, and pedal steel guitar. Both the mandolin and pedal steel parts have been arranged for standard electric guitar. The extended fret range of the electric guitar, as compared to that of the acoustic, gives access to the high mandolin parts and permits the bend and release of the pedal steel parts. As you play the pedal steel parts, be sure to let the notes ring into each other.

### **BRON-Y-AUR STOMP**

During the spring of 1970, Jimmy Page and Robert Plant vacationed at a cottage

in southern Wales named Bron-Y-Aur. In that relaxed country atmosphere, the six acoustic oriented songs that comprise half of Led Zeppelin III were developed.

"Bron-Y-Aur Stomp" is a great tongue-in-cheek stab at the time-honored country music theme of praising man's best friend; his dog. But from there on, the song takes a hard left turn and gets a leg up on more musical styles than do most entire albums.

Beginning with the Intro, the acoustic guitar lays out several of the ideas to be developed in the rest of the song; rapid-fire arpeggios, highly syncopated strumming, and shifting time signatures. A loose but controlled wrist will go a long way toward handling this challenging right hand workout.

Understanding the basic phrasing structure of the Intro will give more meaning to the music and your playing. The phrases are all in a "theme and variation" style. Each new theme is obtained by taking part of the variation from the previous phrase and then varying it. In addition, phrases often contain multiple variations after the themes. These techniques help to hold the listener's interest throughout a section by expanding and contracting the length of phrases as well as interlocking them.

For example, the first phrase of the Intro is eight beats or four measures long. The first two measures make up the theme and the last two are the variation. From there, the theme of the second phrase is created from the third beat of the

variation of the first phrase. In addition, the time signature is increased from 2/4 to 4/4 and the following variation repeated. This expansion increases the overall length of the phrase to twelve beats or three measures. Phrase three, follows the same form. By re-voicing the arpeggios and introducing hammer-ons and pull-offs, interest is further heightened. See if you can follow the trail from here.

Essential to the B sections of each Verse are the time signature changes. Although the part [as well as the entire song] can be counted in a straight 2 or 4 beat meter, the double-time feeling of the Flamenco-like clapping [Dobles Palmas] is lost.

### **HATS OFF TO [ROY] HARPER**

"Hat's Off To [Roy] Harper" is dedicated to the British guitarist and friend of the band. In addition to this tribute, he was also the opening act on one of Led Zeppelin's tours.

At first listening, this album-closing selection may sound like little more than a tongue-in-cheek tribute to Mississippi Delta-slide type Blues. However, it's this very song that gives the greatest insights into the band's creative skills and methods. Essentially a "live" jam for two, the music here is similar to a great Jazz performance. Good ideas are quickly developed and evolved into new ones in an open or "free" form. On most other Led Zeppelin songs, form and content had been arranged prior to recording. On this

song however, we get to hear everything develop from the start.

Here's how the concept works with this song. Jimmy Page leads by introducing a one-bar phrase. Spontaneously, Robert Plant adds a vocal part, beginning the Verse. Interacting with the vocal, the guitar continues its phrase, develops it and/or adds others to it. Though loosely based on a twelve-bar Blues, the Verse can be of any length or form. When it's over, the guitar jams by itself again and develops a new phrase. This becomes the foundation for the next Verse. This method continues throughout the song.

What makes this work so well is their expressive facility and fertile imagination make this successful. A technique they put to good use is "turning the beat around". This involves adding or removing a half a beat in the current measure so that the downbeat of the next measure will fall on what otherwise would have been an upbeat. Look for this in measure 2, 8 and 11 of Verse three.

A slide or bottleneck is used alternately with standard fingering. This gives the guitar a vocal-like quality for question and answer phrasing. Be sure to mute the strings behind the slide when possible to avoid extra noise. Wearing the slide on the pinky leaves the other three fingers free for fretting.

Taking the time to learn and understand this song will go a long way in explaining "tight, but loose."

Joe Deloro

# IMMIGRANT SONG

Moderately ♩ = 112

Intro:

No Chord \*

Words and Music by  
JIMMY PAGE and ROBERT PLANT

Guitar 1 (Electric)  
(Use rear pickup)

*mf*

Ah, \_\_\_\_\_ Ah, \_\_\_\_\_

Asus2

We

*f*

Guitar 2

\*\* *f*

\* Note: All chord names reflect composite guitar harmonies.

\*\* With amplifier vibrato set to 16th note pulse.

## Verse 1:

**E5** **A (addB)**

come from the land of the ice and snow, from the mid - night sun where the hot springs — flow. —

*f*

*Continue amplifier vibrato*

**F# (addG#)**

— Ham-mer of — the gods, will drive our ships to new —

**Guitar 1**

*mf*

**Guitar 3 (Guitar 2 tacet)**

*mf*

\*\*

\*\* Muted scratch/strum-roughly parallels the bass part.

F $\sharp$ (addG $\sharp$ )

— land. — To fight the hordes — and

A5 E5 A

sing and cry. — Val - hal - la I am com - ing —

Guitar 1

Guitar 2

Guitar 3

\* Return 16th note amplifier vibrato

F#

The musical score is arranged in three systems. The first system contains the vocal line (treble clef, key of D major) and the piano accompaniment (treble and bass clefs). The vocal line begins with a half note G4, followed by a half note A4, and then a half note B4. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with quarter notes in the left hand. The second system continues the vocal line and piano accompaniment. The third system shows the vocal line ending with a half note G4, followed by a half note A4, and then a half note B4. The piano accompaniment continues with the same eighth-note pattern. The guitar accompaniment is shown in a separate system at the bottom, featuring a treble clef and a key signature of D major. It includes a series of chords and single notes, with a final chord of D major. The guitar part is written in a style that suggests a folk or country influence, with a focus on rhythm and harmony.

A B

Al - ways sweep with, with thresh - ing oar. \_\_\_\_\_

Guitar 1 (*Tripletracked*)

*f*

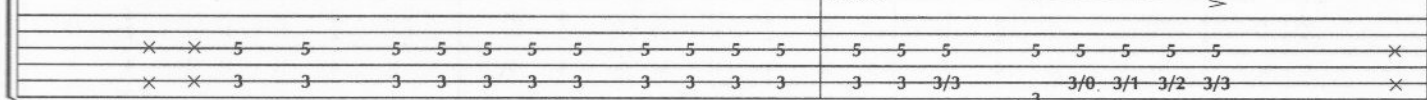
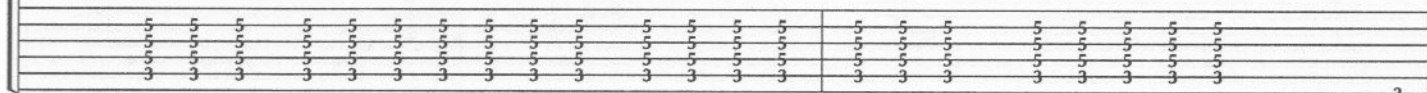
Guitar 3 (*Guitar 2 tacet*)

*mp*

C



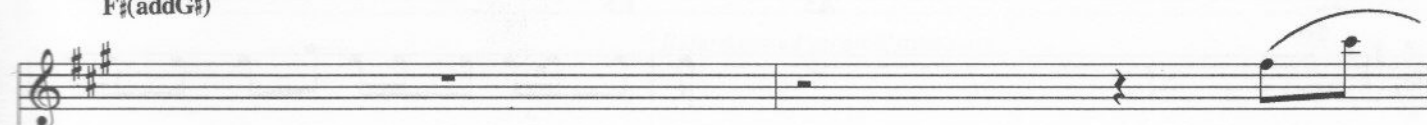
Our on - ly goal will be the west - ern — shore. —



\* Overdub

(Intro:)

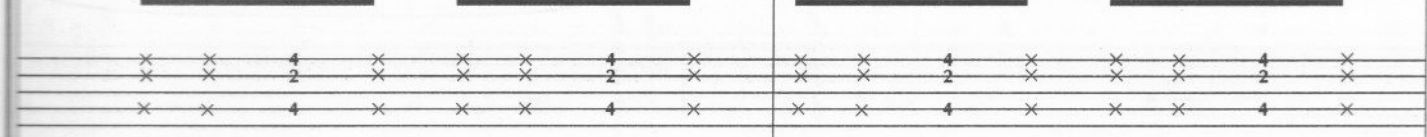
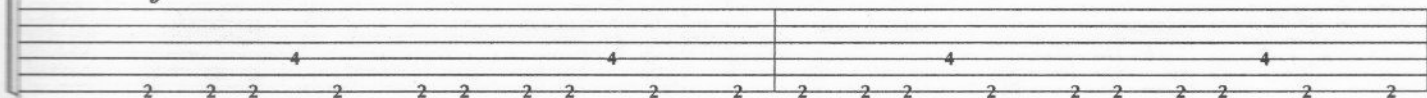
F#(addG#)



Ah, —



*mf*



F<sub>2</sub>(addG<sub>2</sub>)

Ah. \_\_\_\_\_

## Verse 2:

A5

E5

We come from the land of the ice and snow, from the

\* Return 16th note amplifier vibrato with Guitar 2.

Asus9 F#(addG#)

mid-night sun where the hot springs — flow. — How soft — your fields — so green. Can

Guitar 1

Guitar 2

Guitar 3

\* Return muted scratch/stum part.

whis - per tales — of gore. — Of

Guitar 3 (Guitar 2 tacet)

F#(addG#)

F#5

A5 E5

how we calmed — the tides of war. — We are — your

Guitar 1

Guitar 2

Guitar 3

\* Return 16th note amplifier vibrato.

E5

A5

F#(addG#)

ov - er Lords. —

mf

**A** **B**

Al - ways sweep with thresh - ing oar. \_\_\_\_\_

**Guitar 1**

*f*

**Guitar 3 (Guitar 2 tacet)**

*p*

**C**

Our on - ly goal will be the west - ern shore. \_\_\_\_\_

\* Additional Guitar in unison with original (treble pick-up with distortion.)

F#(addG#)

So

*mf*

now you'd bet-ter stop, — and re - build all — your ru - ins. For

*mf*

*div.*

\* Upstemmed part on beats 3&amp;4: additional guitar fill.

**F#(addG#)** **C9**

peace and trust can — win the day, de - spite of all your — los - ing...

*mf*

*mp*

**F#(addG#)** **C9**

The image shows a musical score for guitar, likely for a piece in F# major. The score is written on a grand staff with a treble clef and a bass clef. The key signature is F# major, indicated by two sharps (F# and C#). The time signature is not explicitly shown, but the notation suggests a 4/4 or 2/4 time. The melody in the treble clef starts with a half note F#4, followed by a quarter rest, then a half note G#4, and continues with eighth and quarter notes. The bass line consists of a series of chords and single notes, with some measures containing a 'div.' (divisi) marking. The score is divided into two systems, each with a repeat sign at the end.

[illegible]

C9 F# C9 F# C9  
 Ooh. Ah.  
 mf  
 mp

First system of musical notation, featuring a vocal line with lyrics "Ooh." and guitar accompaniment.

**Chords:** F# (F#4), C9, F# (F#4), C9

**Vocal Line:** Ooh. \_\_\_\_\_ Ooh. \_\_\_\_\_ Ooh. \_\_\_\_\_ Ooh. \_\_\_\_\_ Ooh. \_\_\_\_\_

**Guitar Line:** The guitar part consists of a single melodic line in the treble clef, primarily using eighth and quarter notes, with occasional triplets. The bass line is indicated by numbers 2, 3, and 4 on the staff.

Second system of musical notation, continuing the vocal line with lyrics "Ooh." and guitar accompaniment.

**Chords:** F# (F#4), C9, F# (F#4), C9, F# (F#4)

**Vocal Line:** \_\_\_\_\_ Ooh. \_\_\_\_\_ Ooh. \_\_\_\_\_ Ooh. \_\_\_\_\_ Ooh. \_\_\_\_\_

**Guitar Line:** The guitar part continues with a single melodic line in the treble clef, primarily using eighth and quarter notes, with occasional triplets. The bass line is indicated by numbers 2, 3, and 4 on the staff.

# FRIENDS

Words and Music by  
JIMMY PAGE and ROBERT PLANT

World-Beat Symphonic Folk-Rock ♩ = 160 "double" Swing  $\text{♪♪♪} = \overset{6}{\text{♪♪♪}}$

*Pre-Intro: Studio  
conversations  
preceeding music:  
:09 seconds*

Acoustic Guitar\*

C

Intro:

Theme:

\*C

Csus#4

1. No Chord  
Csus#4 C5

2. N.C.  
Am

\*C tuning: ⑥C, ⑤A, ④C, ③G, ②C, ①E.

\*\*Let ring

\*\*\*Chords alternate between C5, C minor, and Csus9/#11.

## Verse 1:

C C/F# C/G

Bright light al - most blind - ing, black night still - there shin - ing,

\* Synth.

C/A C/E C/F# C/C#

I can't stop, keep - on climb - ing, look-in' for what - I knew. -

C C/F# C/G

Had a friend, - she - once told - me, "you got a love, you - ain't lone - ly," -

\*\*

C/A C/E C/F# (harmony) C/C#

now she's gone and left - me on - ly, - look in' for what - I knew. -

\*Let ring. Double-time "swing" feel throughout section.

\*\*Continue with varied accent intensity on all upbeats throughout Verse and Chorus.

*Chorus:*  
C

[illegible]

**Theme:**

A musical score for the song 'The Rose Tree'. The score is written for a single melodic line on a treble clef staff and a guitar accompaniment on a six-string staff. The melody is in G major, indicated by one sharp (F#) on the staff. The guitar accompaniment is in a simple, rhythmic pattern, primarily using open strings and a few fretted notes. The key signature is one sharp (F#), and the time signature is 2/4. The score includes a key signature change from one sharp to two sharps (F# and C#) in the middle section, and a time signature change from 2/4 to 3/4 in the final section. The melody is marked with a 'V' at the beginning of the first section and a 'V' at the beginning of the second section. The guitar accompaniment is marked with a 'V' at the beginning of the first section and a 'V' at the beginning of the second section. The score is written in a standard musical notation style, with notes, rests, and bar lines clearly visible.

\*Let ring.

C

Mmm, — I'm — tel-lin' you — now, the great-est thing you ev-er can do — now

is trade a smile with some-one who's blue now, — it's ver-y eas-y just ah.

Verse 2:

C/F#

C

C/F#

C/G

Met a man — on the road — side cry - in', with-out a friend there's no — de - ny - in',

Let ring

C/A

C/E

C/F#  
(harmony)

C/C#

you're in-com-plete, there'll be \_ no find - in', look-in' for what \_ you knew. \_

C

C/F#

C/G

So an - y time some-bod - y needs \_ ya, don't let 'em down al- though it grieves \_ ya,

C/A

C/E

C/F#  
(harmony)

C/C#

some-day you'll need it, some- one like they \_ do, look-in' for what \_ you knew. \_

Chorus:  
C

C/G

C/F#

C/G

Ah, ah, ah,

\*Quickly hammer fingers on to ⑥ and ④ (muting ⑤) and begin slide up to VII.

C/A C/B C/E C/F# C

ah, ah, ah, ah,

*mp* *p*

Theme:

C

C

Mmm, mmm, — I'm — tel-lin' you — now, the great-est thing you ev-er can do — now,

is trade a smile with some - one who's blue now, it's ver - y eas - y just ah.

Oh, yeah,

Coda:

on and on. Ma ma,

C (addD)

C (addF)

C

ma, ma, ma, ma,



*C*

is trade a smile with some-one who's blue now, it's ver-y eas-y. Oo, \* It's ver-y

eas-y, it's ver-y eas-y, — it's eas-y,

ease ————— yeah —————

*mp* *f*

yeah, ————— yeah.

*mp* *f*

\*Overdub.

\*\*Emphasize (6)-(3) from here on.



Guitars 1 and 2 (R.C.)      Guitar 2

Guitars 3 and 4 (L.C.)      Guitar 4

\*The return of Guitars 2 and 4 (in parentheses).

Rhythm Figure 1:

**Verse 1:**

A7

*Sung freely and hushed:* Her face is cracked from smi - ling, all the

*End of Rhythm figure 1*

fears that she's— been hid - ing and it seems that pret - ty

soon ev' - ry - body's gon-na know. —

End of Rhythm figure 1 Guitars 3 and 4(L.C.) \*\*  
Continue Rhythm figure 1\*

*p* Feedback swell

Guitar 5\*\*(L.C.)  
*loco*  
*f*

\*Guitars 1 and 2, right channel only with ad lib variations.

\*\*Guitar 3 is upstemmed. Guitar 4: octave effect off, perfect fifth effect on.

\*\*\*Rhythm figure 2.

\*\*\*\*Les Paul, both pick-ups. Perfect fifth harmony one octave above is also audible here and throughout the song. Possibly a separate track (8va) with harmonizer.

Sung in time: And her

Guitar 4 out

*p* Feedback swell

\*\*\*Rhythm figure 2

Verse 2:  
A7

voice is sore from shout - ing, cheer-ing win-ners who are los - ing,

Continue Rhythm figure 2  
Guitar 6 (L.C.)

Let ring

0 0 0 0 7 7 9 9 9 9 9 9 8 10 9 10 10 10 10 10 10 10

and she wor-ries if their days are few and soon they'll have to

Guitar 4 out

10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10



**B $\flat$ 5** **F5**

I'm gon-na join the band. \_\_\_\_\_

**C7** **B $\flat$ 7** **C7** **C5** **G5**

We gon-na dance and sing in cel-e-bra-tion, \_\_\_\_\_

*p* (Overdub)

\*Top note in chords barely audible. Clean sound on right channel, distortion on left.

**B $\flat$ 5** **F9** **E9**

we're in the prom-ised land.

**Guitars 1 and 2 (R.C.)**

**Guitar 3 (Both channels)** **F7** **E7**

**Guitar 4 (L.C.)** **F7sus9** **E7sus9**

**Guitar 4 (L.C.)** **F5** **E5**

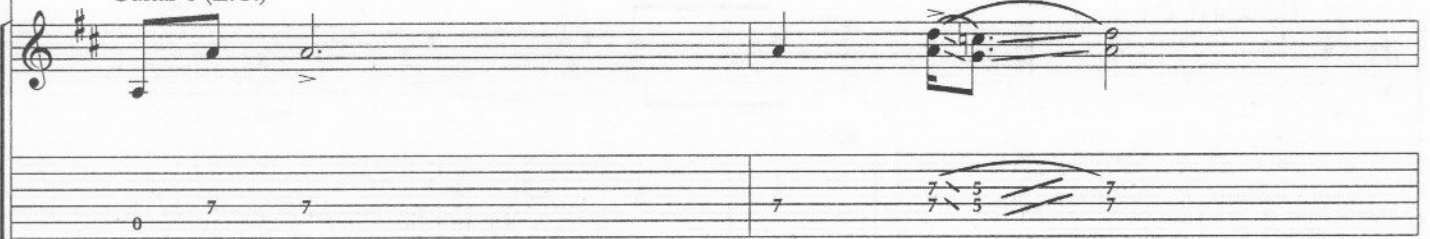
\*Top note in chord barely audible. Clean sound on right channel, distortion on left.

A7



She hears them talk of new ways\_ to pro - tect the home\_she lives in,

Guitar 6 (L.C.)

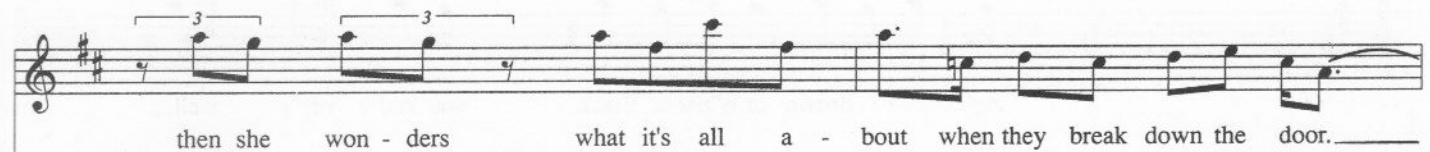


Guitar 5 (L.C.)



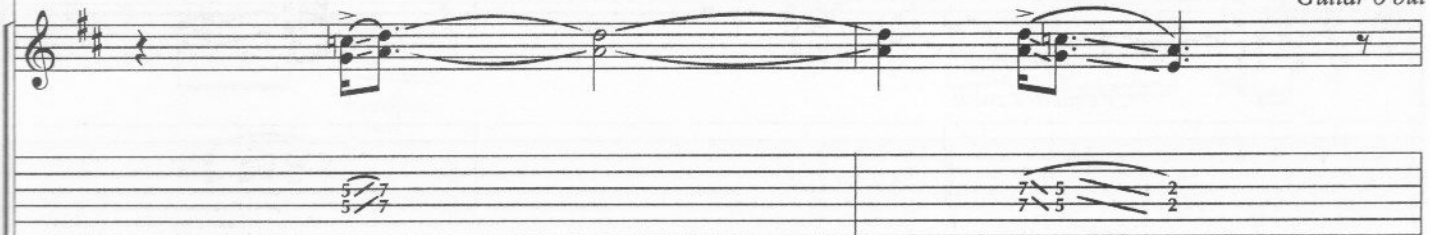
\*Resume Rhythm figure 1 (Guitars 1 and 2, right channel only) and Rhythm figure 2 (Left channel) with ad lib variations.

A7



then she won - ders what it's all a - bout when they break down the door.

Guitar 6 out



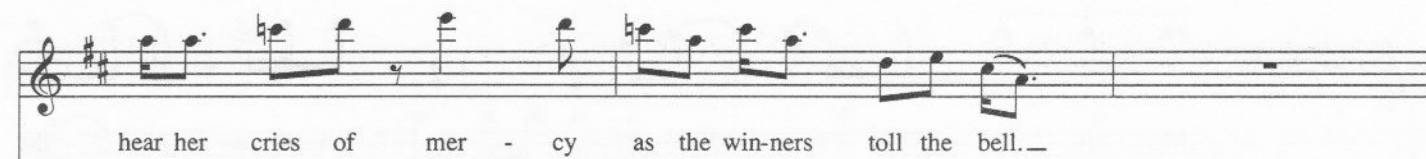
A7

First system of music. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It contains three measures of rests. The middle staff is labeled "Guitar 4 (L.C.)" and contains a treble clef, a key signature of two sharps, and a melodic line starting in the second measure. The bottom staff is a bass line with a key signature of two sharps, containing fret numbers (0, 3, 0, 5, 5, 4, 0, 3, 3, 4, 0, 5) and a "+" sign with a dashed line indicating a bend. Dynamics include *pp* (pianissimo) and *mp* (mezzo-piano).

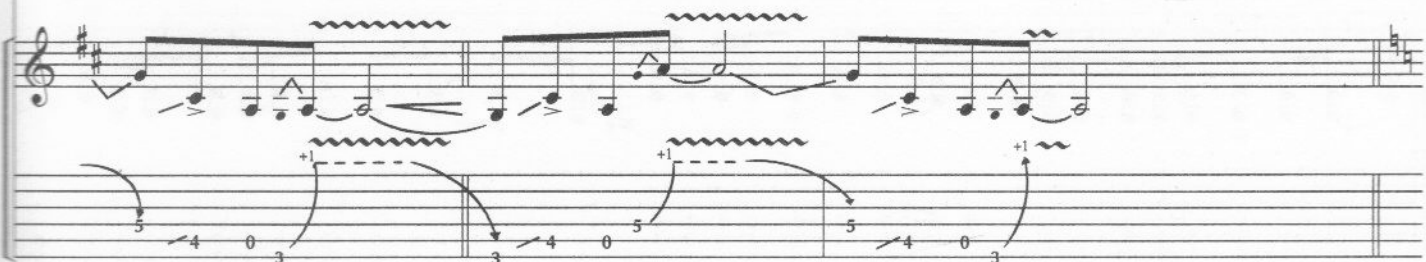
Verse 4:

A7

Second system of music. The top staff is a vocal line in treble clef with a key signature of two sharps. It contains the lyrics: "Her name is Brown or White or Black, you know ver-y well, \_ you". The middle staff is labeled "Guitar 4 out Guitar 6 (L.C.)" and contains a treble clef, a key signature of two sharps, and a melodic line. The bottom staff is a bass line with a key signature of two sharps, containing fret numbers (3, 0, 5, 7, 7, 5, 2, 2) and a "+" sign with a dashed line indicating a bend. Dynamics include *p* (piano) and "Feedback swell".



End Rhythm Figures 1 and 2



## Chorus:

C5 C7

C5

G5

B $\flat$ 5

My, my, my I'm so hap - py, I'm gon-na join the

Guitars 1 and 2 (R.C.)

*mp*

Guitars 4 and 5 (L.C.)

*mp*

F5

C5

G5

band yeah. We gon-na sing and dance in cel-e-bra - tion.

\*Slide into C5 from a whole step below during bridge solo.

**B $\flat$ 5** **F5** **F9** **E9**

We're in the prom-ised land.

Guitars 1 and 2 (R.C.)

Guitar 3 (Both channels)

**F7** **E7**

*f*

10 10 10 10 10 9 9 9 9 6  
8 8 8 8 8 7 7 7 7  
10 10 10 10 10 9 9 9 9

Guitar 4 (L.C.)

**F5** **F9** **E9**

*p*

8 8 10 10 8 8 8 7 12 10 8 8 7 7 7 7  
6 6 6 6 6 6 6 6 8 8 8 8 8 8 8 8

Guitar 5 (L.C.)

**F5** **E5**

9 9 5 5 9 9 9 0 5 3 2 0  
1 1 1 1 1 1 1 0 1 1 0 0

**Bridge: Guitar solo with Rhythm figure 2.**

Guitar 7

(Both channels)

C7

G5

Bb5

8va

*ff* *f*

+1 +1 +1 +1

15 15 15 15 13 15 15 12 12 14 13 15 13 14 15 13 14 13 15 13 15 15 +1 +1

**F5** **C5** **G5**

8va loco

+1 +1 +1 +1

15 8 5 8 8 5 7 5 7 7 7 7 5 7 7 5 5 7 5 7 5 7

**Bb5** **F9** **E9**

Oh, \_\_\_\_\_ there is a

End Rhythm figure 2

Guitar 7 out

5 7 5 5 5 7 9 8 13 13 12 12 14 14 13 13 (13)

**Verse 5: \***

A7

train that leaves the sta - tion, — head - ed for your des - ti - na - tion, —

Guitar 6 (L.C.)

*pp*

7 7 7 7 5 5 7

Guitar 5 (L.C.)

*mp*

7 7 7 7 0 0 0 0 0 0 0 0 0 0 0 0 10 10 10 10 10 10 7 7 7 7 7 7 7 7

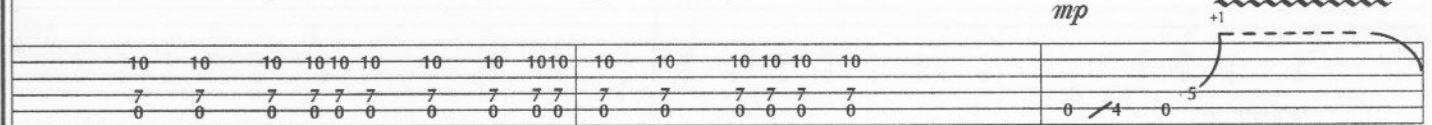
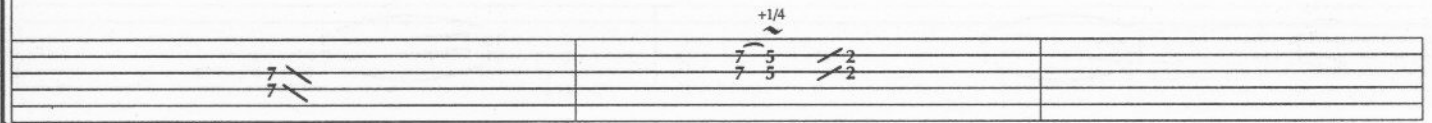
\*Resume Rhythm figure 1 Guitars 1 and 2, right channel only  
and Rhythm figure 2 (left channel) with ad lib variations, through the rest of the song.

A7

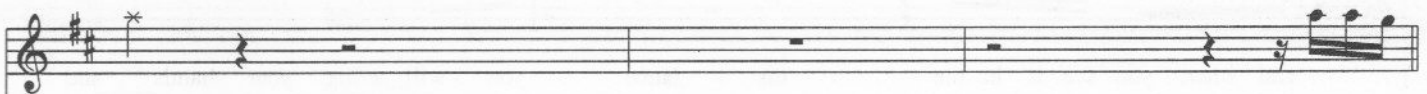


— but the price you pay to no - where\_ has in-creased a dol-lar more. —

Spoken: Yes it

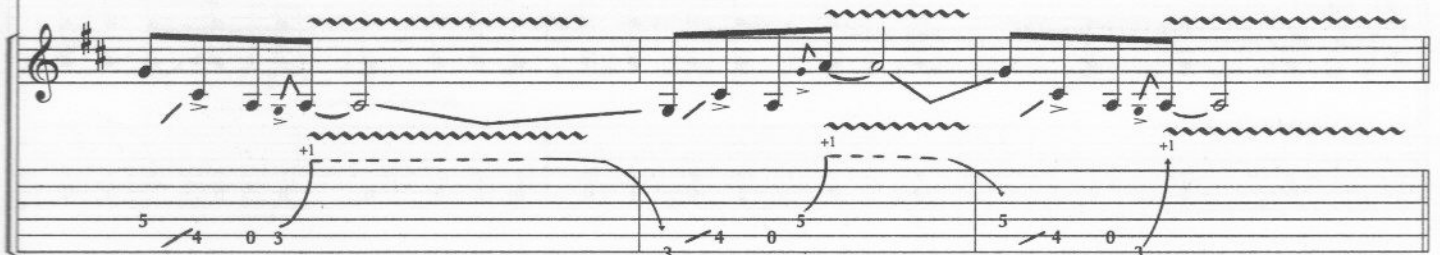
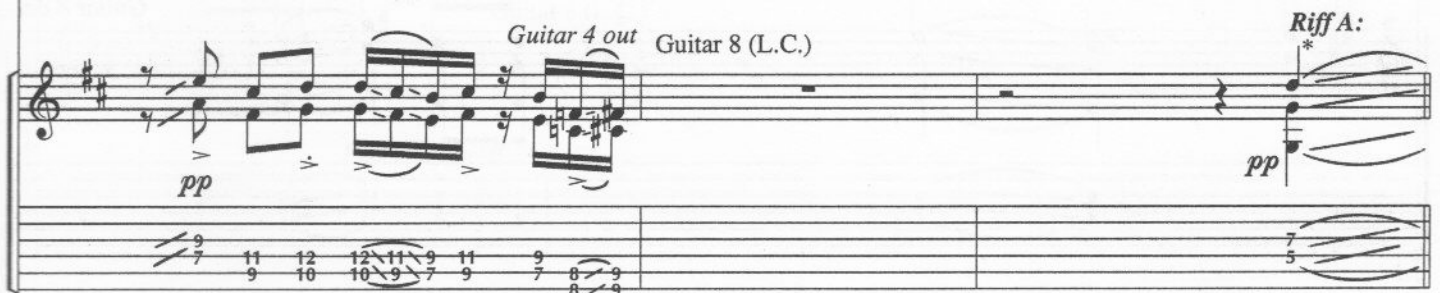


A7



has!

And if you



\*Guitar 8 with harmonizer effect (a perfect fifth above and one octave below) and/or other tracks.  
The octaves are omitted from the tablature.  
The original part (without effects) is notated in downstems and the lower line of tablature.

*Verse 6:*  
**A7**

A7

walk you're gon-na get there, but know it takes a \*li - lit - tle long - er,

Guitar 8 (L.C.)

\*Punch-in

Guitar 8 (L.C.)

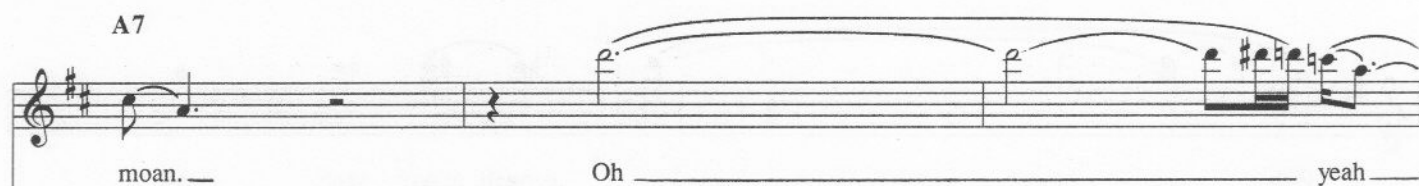
\**Punch-in*

and when you see it in the dis - tance you will wring your hands and

*End of Riff A*  
*Guitar 8 out*

*End of Riff A*  
*Guitar 8 out*

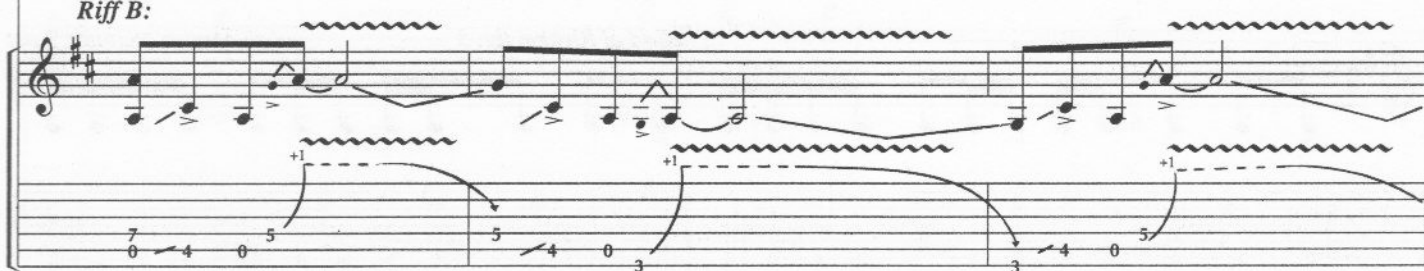
A7



Guitars 4 and 6\*(L.C.)

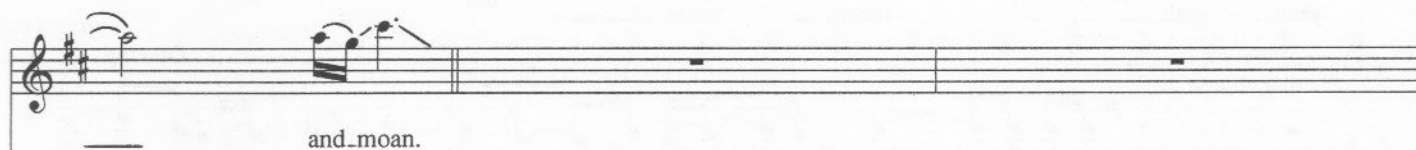


*Riff B:*



\*Guitar 6 in parentheses

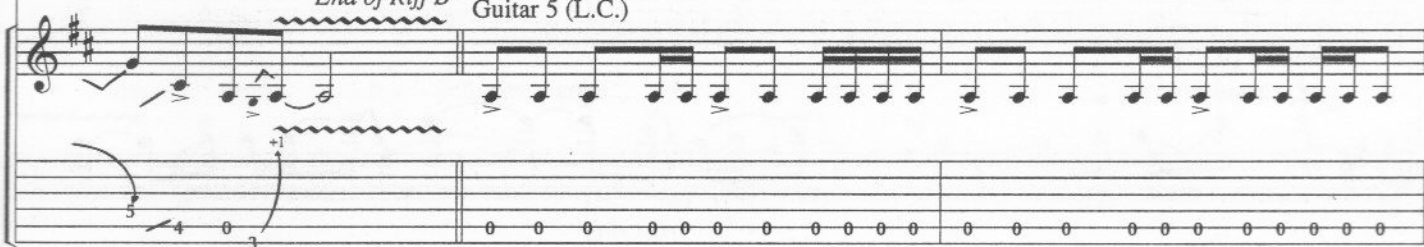
**Outro:**  
**A7**



**Riff C:**  
Guitar 6 (L.C.)



*End of Riff B* *Rhythm figure 3*  
Guitar 5 (L.C.)



The musical notation for the chorus is written on a single staff in treble clef with a key signature of two sharps (F# and C#). The melody consists of the following notes: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter). The notes D4, E4, F#4, and G4 are beamed together. The notes A4, B4, A4, and G4 are beamed together. The notes F#4, E4, and D4 are beamed together. The lyrics 'Ooh' are written under the first four notes, and 'yeah, yeah, yeah,' are written under the last seven notes.

*End of Riff C*

[illegible]

*End of Rhythm fig. 3*

*Guitar 5 out*

End of Rhythm fig. 5

Sheet music for a single melodic line in treble clef, key of D major (two sharps). The notation consists of two measures. The first measure contains a series of eighth notes, and the second measure contains a series of quarter notes. The notes are: D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D1

*With Riff B*  
**A7**

A7

yeah, yeah, — moan, — moan. —

Guitar 6 out

*Guitar 6 out*

Let ring

\*Guitars 6 and 7

\*Guitars 6 and 7

div. *f*

14 14 14 14 11 16 16 14 16 14 16 16 14 16 17 11

\*Guitar 5: Left channel and Guitar 7: Right channel and notated in downstems.

*Riff B out With Riffs A and C and Rhythm figure 3 with ad lib variations.*

A7

First system of the musical score. The vocal line (treble clef) has the lyrics "You're gone, you're gone, you're gone,—" with a comma after the final "gone". The guitar line (treble clef) features a melodic riff with eighth and sixteenth notes. The bass line (bass clef) contains a sequence of fret numbers: 5, 7, 5, 7, 5, 7, 12, 5, 7, 5, 7, 5, 5.

*Riffs A and C out**With Riff B and Rhythm figure 3 (with ad lib variations) through the rest of the song.*

Second system of the musical score. The vocal line (treble clef) has the lyrics "— yeah. You're gone, — yeah." with a comma after "gone". The guitar line (treble clef) continues the melodic riff. The bass line (bass clef) contains the same sequence of fret numbers as the first system: 5, 7, 5, 7, 5, 7, 12, 5, 7, 5, 7, 5, 5.

Third system of the musical score. The vocal line (treble clef) has the lyrics "Bye, bye, bye, bye, bye, bye, bye, bye, bye, bye, bye, bye," with a comma after the final "bye". The guitar line (treble clef) features triplets of eighth notes. The bass line (bass clef) contains fret numbers and triplet markings: 5, 7, 5, 7, 5, 7, +1, 5, 7, 5, 7, 5, (5), 5, 7, 5, 7, 5, 7, +1.

Fourth system of the musical score. The vocal line (treble clef) has the lyrics "bye, bye, bye you are gone... You're gone, —" with a comma after the final "gone". The guitar line (treble clef) continues the melodic riff. The bass line (bass clef) contains fret numbers and triplet markings: 5, 7, 5, 7, 5, 7, (5), 5, 7, 5, 7, 5, 7, +1, 5, 7, 5, 7, 5, 7, (5).

bye, bye, yeah. —

\*Guitar 7 panned from right to left to right channels over the next four measures.

### Refrain of Verse 6:

If you

Begin fade out

\*\*Flanging effect on all left channel backing guitars over next three measures.

walk you're gon-na get there, but know it takes a lit-tle long-er, and when ya'

A7

Fade out

see it in the dis-tance you will wring your hands and moan. —

\*VSO (variable speed oscillator) effect on all left channel backing guitars through the fade out.

# SINCE I'VE BEEN LOVING YOU

Words and Music by  
JIMMY PAGE, ROBERT PLANT  
and JOHN PAUL JONES

Slow Jazzy Blues Rock  $\text{♩} = 122$  ( $\text{♩} = \text{♩}$ )  
4/4 with a 12/8 Swing feel

Intro: Guitar 1: \*

Chords: No Chord, Cm\*\*, Fm, Cm, Eb, Fm7, (Bb/F), Fm7, Fm7, Fm7, Cm7\*\*\*\*, Bb\*\*\*, Bb11, Gm11, (Gm7-13), Cm, Cm7, Bb/CF/CCm7, Eb

Tempo:  $\text{♩} = 122$

Feel: 4/4 with a 12/8 Swing feel

Volume: *mp*

Technique: *P.M.*

Scale: 8 8 11 8 11 11 10 8 10 11 10 8 10 8 9 9 9 8 10 7 8 10 7 8 10 8 10 8

Scale: 6 8 10 8 7 5 7 8 10 12 12 12 16 18

Scale: 20 18 16 18 20 18 16 18 18 17 17 17 17 18 20 18 16 18 20 18 16 18 17 17 15 13 6 8 11 8 10 8 10 10

Scale: 8 7 10 8 8 8 8 7 10 8 8 8 7 10 11 13 13 13 11 13 11 13 13 13 11 13 13

\*Les Paul: volume is varied throughout (approximate: neck = 10, bridge = 7).

\*\*Chords implied by the organ bass pedals.

\*\*\*Chords stated or implied by the organ. Passing chords in parenthesis. This Fm7 can also be thought of as Ab/F. This chord voicing approach is used on the organ throughout the song.

\*\*\*\*Both pickups: neck = 10, bridge = 7.

D $\flat$ maj7A $\flat$ m6

Cm11

\*\*Both pickups: neck = 10, bridge = 7.

N.C. Fm7 F/C

I've real-ly been the best, the best of fools, — I did what I could, yeah.

6 5 1 3 2 4 4 3 1 3 1 3 1 3 1 3 1 3

3 5 6 6 5 3 5 3 5 3 5 3 5 3 5 3

The image shows a musical score for the song "I Love You" by The Beatles. It includes a guitar part and a piano part. The guitar part is in the key of C minor (three flats) and features a melody with sixteenth-note runs. The piano part provides a harmonic accompaniment with a steady eighth-note bass line and a treble line that includes wavy lines and a triplet. The lyrics are written below the guitar staff.

**Guitar Part:**

- Chords: Cm7, Cm11(no3)/G
- Tempo: 6/8
- Lyrics: 'Cause I love you, ba - by, how I love you, dar - ling, how I love you, ba - by,

**Piano Part:**

- Tempo: 3/4
- Lyrics: 'Cause I love you, ba - by, how I love you, dar - ling, how I love you, ba - by,

**Cm7**

ma - ma love you, girl, lit - tle girl.

5 7 8 6 7 6 8 5 8 6 6 8 6 8 6 8 5 5 8 5 0 7 0 5 0

**Gm7** **A<sup>b</sup>** **Fm**

But ba-by, since I've been lov-in' you,—yeah,— I'm a-bout to lose,— my wor-ried

*f* *Let ring*

5 6 8 6 5 3 5 3 5  
3 4 6 4 3 1 3 1 3

\*Add fuzztone.

*\*\*Interior strings are muted with left hand.*

**E<sup>b</sup>** **G7/D** **Cm** **E<sup>b</sup>** **D7** **D<sup>b</sup>maj7**

mind, — oh yeah.

*s* *+1* *+1/2*

## Verse 2:

**Cm7**

Ev-'ry bod - y's try'n to tell me,

*mp* Let ring

**Fm** **Fm7**

that you didn't mean — me no — good, —

**\*\***

**Cm7****Cm11****(Cm6/11)**

I've been try - in', Lord, let me

**\*\***

\*Fuzztone out.

\*\*Position hand at first fret.

\*\*\*Re-position hand at third fret.

**Cm7**

tell, let me tell you I real-ly did the best I could. —

**N.C.** **Fm7** **B<sup>b</sup>/F**

I've been, I've been work-ing from sev - en,

**Fm7**

ah, to e - lev - en ev' - ry night, — I said it kind - a makes my

**Cm7**

life a drag, drag, drag, drag, Lord, —

58

Cm9

3

yeah \_\_\_\_\_ that ain't right \_ now, now.

6

6

6

6

*f*

5 4 5 4 5 4 5 4 5 4 5 4 5 4 5 4 5 4 5 4 5

6 5 6 5 6 5 6 5 6 5 6 5 6 5 6 5 6 5 6 5 6

Since \_\_\_\_\_ I've been lov-in' you, — I'm a-bout to lose — my wor-ried

Eb G/D Cm Eb7 D7 Dbmaj7

mind. Watch out!

mp

+1 +1/2

5 4 5 5 4 5 4 3 5 5 4 4 3

Guitar II:

\*\*\*  
*f*  
+1  
10 8 11 8 11 8 10 8 10 8

*\*Add fuzztone.*

*\*\*Third string muted with fretting hand. Open second string occurs later in the song and may be a guitar error, but is notated for accuracy.*

\*\*\*Fifth string muted with fretting hand. See suggested fingering. Fuzztone out.

\*\*\*\**Bridge pickup: 10, with medium fuzz.*

Bridge:  
Guitar Solo

Cm7

*mp* *Let ring*

Fm7

*\*\**

Cm7

*mf*

\*Add fuzztone.

\*\*Downstrums only through measure eleven.

[illegible]

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for voice and guitar. The key signature is F major (one flat), and the time signature is 4/4. The score is divided into two systems. The first system shows the vocal melody and a guitar accompaniment. The guitar part features a complex rhythm with triplets and sixteenth notes. The vocal part is in F major and features a melody with a key signature change to B-flat major in the second system.

[illegible]

The musical score is written for guitar. The top staff is in treble clef with a key signature of two flats (Bb and Eb). It features a sequence of four chords: Cm7, F7/C, Cm7, and F7/C. Each chord is played as a triplet of eighth notes. The bottom staff is in treble clef with a key signature of two flats. It contains a complex melodic line with many triplets and fingerings. The first triplet is marked with a '3' and a wavy line. The second triplet is marked with a '3' and a wavy line. The third triplet is marked with a '3' and a wavy line. The fourth triplet is marked with a '3' and a wavy line. The fifth triplet is marked with a '3' and a wavy line. The sixth triplet is marked with a '3' and a wavy line. The seventh triplet is marked with a '3' and a wavy line. The eighth triplet is marked with a '3' and a wavy line. The ninth triplet is marked with a '3' and a wavy line. The tenth triplet is marked with a '3' and a wavy line. The eleventh triplet is marked with a '3' and a wavy line. The twelfth triplet is marked with a '3' and a wavy line. The thirteenth triplet is marked with a '3' and a wavy line. The fourteenth triplet is marked with a '3' and a wavy line. The fifteenth triplet is marked with a '3' and a wavy line. The sixteenth triplet is marked with a '3' and a wavy line. The seventeenth triplet is marked with a '3' and a wavy line. The eighteenth triplet is marked with a '3' and a wavy line. The nineteenth triplet is marked with a '3' and a wavy line. The twentieth triplet is marked with a '3' and a wavy line. The twenty-first triplet is marked with a '3' and a wavy line. The twenty-second triplet is marked with a '3' and a wavy line. The twenty-third triplet is marked with a '3' and a wavy line. The twenty-fourth triplet is marked with a '3' and a wavy line. The twenty-fifth triplet is marked with a '3' and a wavy line. The twenty-sixth triplet is marked with a '3' and a wavy line. The twenty-seventh triplet is marked with a '3' and a wavy line. The twenty-eighth triplet is marked with a '3' and a wavy line. The twenty-ninth triplet is marked with a '3' and a wavy line. The thirtieth triplet is marked with a '3' and a wavy line. The thirty-first triplet is marked with a '3' and a wavy line. The thirty-second triplet is marked with a '3' and a wavy line. The thirty-third triplet is marked with a '3' and a wavy line. The thirty-fourth triplet is marked with a '3' and a wavy line. The thirty-fifth triplet is marked with a '3' and a wavy line. The thirty-sixth triplet is marked with a '3' and a wavy line. The thirty-seventh triplet is marked with a '3' and a wavy line. The thirty-eighth triplet is marked with a '3' and a wavy line. The thirty-ninth triplet is marked with a '3' and a wavy line. The fortieth triplet is marked with a '3' and a wavy line. The forty-first triplet is marked with a '3' and a wavy line. The forty-second triplet is marked with a '3' and a wavy line. The forty-third triplet is marked with a '3' and a wavy line. The forty-fourth triplet is marked with a '3' and a wavy line. The forty-fifth triplet is marked with a '3' and a wavy line. The forty-sixth triplet is marked with a '3' and a wavy line. The forty-seventh triplet is marked with a '3' and a wavy line. The forty-eighth triplet is marked with a '3' and a wavy line. The forty-ninth triplet is marked with a '3' and a wavy line. The fiftieth triplet is marked with a '3' and a wavy line. The fifty-first triplet is marked with a '3' and a wavy line. The fifty-second triplet is marked with a '3' and a wavy line. The fifty-third triplet is marked with a '3' and a wavy line. The fifty-fourth triplet is marked with a '3' and a wavy line. The fifty-fifth triplet is marked with a '3' and a wavy line. The fifty-sixth triplet is marked with a '3' and a wavy line. The fifty-seventh triplet is marked with a '3' and a wavy line. The fifty-eighth triplet is marked with a '3' and a wavy line. The fifty-ninth triplet is marked with a '3' and a wavy line. The sixtieth triplet is marked with a '3' and a wavy line. The sixty-first triplet is marked with a '3' and a wavy line. The sixty-second triplet is marked with a '3' and a wavy line. The sixty-third triplet is marked with a '3' and a wavy line. The sixty-fourth triplet is marked with a '3' and a wavy line. The sixty-fifth triplet is marked with a '3' and a wavy line. The sixty-sixth triplet is marked with a '3' and a wavy line. The sixty-seventh triplet is marked with a '3' and a wavy line. The sixty-eighth triplet is marked with a '3' and a wavy line. The sixty-ninth triplet is marked with a '3' and a wavy line. The seventieth triplet is marked with a '3' and a wavy line. The seventy-first triplet is marked with a '3' and a wavy line. The seventy-second triplet is marked with a '3' and a wavy line. The seventy-third triplet is marked with a '3' and a wavy line. The seventy-fourth triplet is marked with a '3' and a wavy line. The seventy-fifth triplet is marked with a '3' and a wavy line. The seventy-sixth triplet is marked with a '3' and a wavy line. The seventy-seventh triplet is marked with a '3' and a wavy line. The seventy-eighth triplet is marked with a '3' and a wavy line. The seventy-ninth triplet is marked with a '3' and a wavy line. The eightieth triplet is marked with a '3' and a wavy line. The eighty-first triplet is marked with a '3' and a wavy line. The eighty-second triplet is marked with a '3' and a wavy line. The eighty-third triplet is marked with a '3' and a wavy line. The eighty-fourth triplet is marked with a '3' and a wavy line. The eighty-fifth triplet is marked with a '3' and a wavy line. The eighty-sixth triplet is marked with a '3' and a wavy line. The eighty-seventh triplet is marked with a '3' and a wavy line. The eighty-eighth triplet is marked with a '3' and a wavy line. The eighty-ninth triplet is marked with a '3' and a wavy line. The ninetieth triplet is marked with a '3' and a wavy line. The ninety-first triplet is marked with a '3' and a wavy line. The ninety-second triplet is marked with a '3' and a wavy line. The ninety-third triplet is marked with a '3' and a wavy line. The ninety-fourth triplet is marked with a '3' and a wavy line. The ninety-fifth triplet is marked with a '3' and a wavy line. The ninety-sixth triplet is marked with a '3' and a wavy line. The ninety-seventh triplet is marked with a '3' and a wavy line. The ninety-eighth triplet is marked with a '3' and a wavy line. The ninety-ninth triplet is marked with a '3' and a wavy line. The hundredth triplet is marked with a '3' and a wavy line.

The musical score is written for guitar and consists of two systems. The first system features a treble clef, a key signature of one flat (Bb), and a dynamic marking of *f* (forte). It begins with a Gm7 chord, followed by a sequence of chords: Ab, Fm, and G5. The melody is composed of eighth notes, many of which are grouped in triplets. The second system continues the melody, featuring a complex sequence of notes with various slurs, triplets, and a final triplet. The score includes a key signature change to one flat (Bb) and a dynamic marking of *f* (forte).

\*Fuzztone out.

Said I've been cry - in, yeah... Oh my tears they fell like rain,...

*mf* *mp* *f*

*Guitar 2 out*

13 \

don't you hear, ... don't you hear them fal - ling, .

*Guitar 1* *ff*

don't you hear, ... don't you hear them fal - ling?...

E $\flat$ 

G7/D

Cm

E $\flat$ 7D7 $\sharp$ 9D $\flat$ maj7

First system of musical notation. Treble staff has a whole rest. Bass staff contains a sequence of notes with fingerings: 5, 4, 5, 5, 4, 5, 5, 4, 3, 3, 3, 5, 5, 4. There are wavy lines above the first four notes and above the last four notes. A triplet of eighth notes is marked with a '3' and a '+' sign. A half-step bend is marked with a '+1/2'.

Cm

Verse 4:

Verse 4: First line of musical notation. Treble staff has a sequence of eighth notes with triplets marked with a '3'. Bass staff has fingerings: 10, 8, 10, 8, 10, 8, 10, 8, 11, 11, 8, 8, 10, 8, 8. Lyrics: "Do you re-mem-ber ma-ma, when I knocked up - on your door, I said you had the nerve —"

Fm9

Verse 4: Second line of musical notation. Treble staff has a sequence of eighth notes with triplets marked with a '3'. Bass staff has fingerings: 1, 1, 1, 1, 1, 3, 1, 3, 1, 1, 4, 1, 4, 1, 4, 1, 1, 1, 3. Lyrics: "to help? You did - n't want me no more, — yeah. —"

Cm

Verse 4: Third line of musical notation. Treble staff has a sequence of eighth notes with triplets marked with a '3'. Bass staff has fingerings: 8, 8, 8, 8, 10, 8, 10, 8, 8, 11, 8, 10, 8, 8, 8, 10, 10. Lyrics: "O - pen my front door, hear my back door slam, you know I must have"

one of them new fan-gled, new — fan - gled back door men, yeah, yeah, yeah, yeah, yeah, yeah.

B $\flat$ /F F Fm7

I've been a' work - ing from sev - en, sev - en, sev - en to e -

le - ven ev - 'ry night it kind - a makes my life a drag, — (a

*\*Notes and lyrics in parentheses are whispered here.*

Cm7 Cm11

drag,) a drag, drag, ah, \_\_\_\_\_

3 3 3 3 3

1 8 8 8 10 10 8 11 8 8 11 8 8 10 8 8

3 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

+1

The musical score for "Yeah it makes a drag." is written for guitar. It features a treble clef and a key signature of two flats (Bb and Eb). The tempo is marked "Moderato". The score includes a guitar solo section with various techniques such as triplets, bends, and vibrato. The lyrics "yeah it makes a drag." are written below the guitar staff. The score ends with a double bar line.

**Gm7**

Ba - by since I've been lov - 'in you, \_\_\_\_\_

*f*

0 1 0 0 3 5 5 3 3

A $\flat$  B $\flat$ /A $\flat$  Fm

I'm a-bout to lose, I'm a-bout to lose, — lose my wor-ried

*ff*

6 8 6 5 3 5 3 5  
4 6 4 3 1 3 1 3

E $\flat$ 

G7/D

Cm

E $\flat$ 7

D7

D $\flat$ maj7

mind.

And just one more, just one more.

*f*

Refrain:

Ah, \_\_\_\_\_

yeah.

*ff*

Fm

E $\flat$ 

G7/D

Cm

E $\flat$ 7

Since I've been lov-'in,

I'm gon-na lose,

my wor-ried mind. —

*f**mf*

D7

D $\flat$ maj7

ritard.

Freely

Fade out

*mp*

P.M. ———

\*Fuzztone out.

\*\*Slide down and up repeatedly.

# OUT ON THE TILES

*Words and Music by*  
JIMMY PAGE, ROBERT PLANT  
and JOHN BONHAM

**Heavy Rock** (♩=92)

*Intro:*

G6(no3rd)

F#maj(no3rd)

A

As I

Guitar 1 \*

 $ff$  $+1/$  $+1/2$  $+1/2$ 

**Verses 1&2:**

F#m

## No Chord

E

**B**

walk down the high-way all I do is sing a song,— and a  
Just a sim-ple guy— and live from day to day,— a

train that's pass - in'	my way helps	the rhy- thm	move	a - long—	There
ray of sun - shine	melts my frown—	and blows my	blues	a - way.—	There's

\*Les Paul: Bridge pickup with moderate distortion. All downstrokes; measures 1 and 2.

**\*\*Chords listed are stated and/or implied by the guitar. A double-time feel is used throughout the section.**



G6(no3rd) F7(no3rd) A

Oooh yeah, — oooh, yeah, —

G6(no3rd) F7(no3rd) A

oooh yeah, — oooh, yeah. —

Verses 3&4: F#m E B

I'm so glad I'm liv - ing, gon-na tell the world — I am,  
— 'in in — the noon day sun, — try'in' to flag a ride, —

F#m E B

Got me a fine — wo - man, she says that I'm — her man, a  
Peo-ple go — and peo-ple come — see my rid - er right by my side, — it's a

\*A double-time feel is used throughout this section.

70 **F#m** **E** **A/C#** **A**

one thing that I know for sure gon-na give her all the lov'-in like no-bod-y, no - bod-y,  
to-tal dis-grace, they set the pace, it must be a race, the best thing I can do is

0 4 4 1 2 1 2 1 2 1 4 2 4 2 4 2 4 2 5 4

A

1. F#5 E5 F#5 E5 F#5

2. F#5 E5 F#5 E5 F#5

no-bod-y, no - bod-y can. —  
run.

Stand — —

5 4 5 4 5 4 5

4 2 4 2 4

2 0 2 0 2

4 2 4 2 4

2 0 2 0 2

Chorus:  
E A E

All I need from you, \_\_\_\_\_ is all your love, \_\_\_\_\_

9 9 9 2 2 2 2 2 2 2 2 2 2 2 9 9 9 9 9  
9 9 9 2 2 2 2 2 2 2 2 2 2 2 9 9 9 9 9  
9 9 9 2 2 2 2 2 2 2 2 2 2 2 9 9 9 9 9  
7 7 7 0 0 0 0 0 0 0 0 0 0 0 7 7 7 7 7  
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

*\*The lower strings are emphasized in the E and A chords. All down strokes. A standard time feel is used throughout the section.*

A E A

— All you got-ta give to me, — is all your love. —

E A Em7/B E

All I need from you, — is all your love, —

E A E

— All you got- ta give to me, — is all your love. —

A G6(no3rd) F7(no3rd) A

— Ooh yeah, — ooh, yeah, —

G6(no3rd) F7(no3rd) A

Ooh yeah, — ooh, yeah, — ooh — yeah. —

The musical score is written for guitar in the key of A major (indicated by three sharps: F#, C#, G#). The melody is on a single staff in treble clef. The lyrics are: "Ooh yeah, — ooh, yeah, — ooh — yeah. —". The fretboard diagram below the staff shows the fret numbers for the left hand. The first 14 frets are marked with numbers 1 through 4, corresponding to the notes of the G6(no3rd) chord. The next 4 frets are marked with numbers 0, 2, 2, 2, corresponding to the notes of the F7(no3rd) chord. The final 4 frets are marked with numbers 0, 2, 2, 2, corresponding to the notes of the A chord. A curved arrow indicates a slide from the 14th fret to the 15th fret, which is marked with a +1/2, indicating a half-step increase.

*Coda:*

E G/E E G/E E G/E A/E G/E

Aww yeah, —  
yeah, oooh —

aww yeah, —  
yeah, ooow —

aww yeah, —  
yeah, oooh —

*Let sixth string ring.*

E G/E E G/E E G/E E A/E G/E

yeah, oooh — yeah, oooh — Oh — that good lem - on set on  
yeah. — Ah, —

Let sixth string ring.

*\*The sixth through third strings are emphasized throughout this section.*

**\*\*Switch to both neck and bridge pick-ups. Ambient guitar track out.**

me more, — more. All I did or said was be  
 Ah, ha, ha, ha, ha, ha, yeah, yeah, —

*Let sixth string ring.*

9	9	9	9	12	×	9	9	9	12	12	12	9	9	9	9	12	12	×	9	14	×	12	12	12
9	9	9	9	12	×	9	9	9	12	12	12	9	9	9	9	12	12	×	9	14	×	12	12	12
9	9	9	9	12	×	9	9	9	12	12	12	9	9	9	9	12	12	×	9	14	×	12	12	12
7	7	7	7	10	×	7	7	7	10	10	10	7	7	7	7	10	10	×	7	12	×	10	10	10
0	0	0	0	0	×	0	0	0	0	0	0	0	0	0	0	0	0	×	0					

my one. —  
 Ah, — ha, ah, ha, ah, ha, ah, yeah, yeah. —

*Let sixth string ring.*

9	9	9	9	12	×	9	9	9	12	12	12	9	9	9	9	12	12	×	9	14	×	12	12	12
9	9	9	9	12	×	9	9	9	12	12	12	9	9	9	9	12	12	×	9	14	×	12	12	12
9	9	9	9	12	×	9	9	9	12	12	12	9	9	9	9	12	12	×	9	14	×	12	12	12
7	7	7	7	10	×	7	7	7	10	10	10	7	7	7	7	10	10	×	7	12	×	10	10	10
0	0	0	0	0	×	0	0	0	0	0	0	0	0	0	0	0	0	×	0					

*Repeat with ad-lib variations and fade.*

*Let sixth string ring.*

9	9	9	9	12	×	9	9	9	12	12	12	9	9	9	9	12	12	×	9	14	×	12	12	12
9	9	9	9	12	×	9	9	9	12	12	12	9	9	9	9	12	12	×	9	14	×	12	12	12
9	9	9	9	12	×	9	9	9	12	12	12	9	9	9	9	12	12	×	9	14	×	12	12	12
7	7	7	7	10	×	7	7	7	10	10	10	7	7	7	7	10	10	×	7	12	×	10	10	10
0	0	0	0	0	×	0	0	0	0	0	0	0	0	0	0	0	0	×	0					

# GALLOWS POLE

Traditional

Arrangement By

JIMMY PAGE and ROBERT PLANT

Country Folk Rock Ballad ♩ = 100 (with a double-time feel)

Intro: A7 Am7 A7 Am7 Dadd4/A A7 Am7

Acoustic Guitar

*mp* Let ring

## Verse 1:

A7 Am7 A7 Am7 Dadd4/A A7 Am7 Dadd4/A

Hang-man — hang- man — hold it a lit-tle while. —

A7 Am7 Dadd4/A G5 D/A A7 Am7 Dadd4/A

I think I see my friends com - ing, rid-ing man-y a mile. —

*Double-time feel\** *Regular feel*

\* As if ♩ = ♩ = 200.

## Verse 2:

Dadd4/A

A7

Am7

Dadd4/A A7

Am7

A7

Am7

Dadd4/A

My friends you get some sil-ver? You get a lit-tle gold?\_\_\_

A7

Am7

Dadd4/A

G5

D/A

A7

Am7

Dadd4/A

What\_ did you bring me my dear friends? Keep me from the gal-lows \_\_\_\_\_ pole.\_

Double-time feel\* Regular feel

\* As if  $\text{♩} = \text{♩} = 200.$ 

A7

Am7

Dadd4/A

G5

D/A

G5

D/A

What did you bring me?\_ Keep me from the gal-lows \_\_\_

Dadd4/A Verse 3:

A7

Am7

Dadd4/A A7

Am7

A7

Am7

Dadd4/A

— pole.\_ I could-n't get no sil-ver, \_

A7 Am7 Dadd4/A A7 Am7 Dadd4/A

I could- n't get no gold. ——— You know that we-'re too damn poor (to)

G5 D/A A7 Am7 Dadd4/A A7 Am7

keep (you) from the gal-lows pole. ———

*Chorus:*  
A G5 D G A D G5

Hang-man hang-man hold it a lit-tle while.

*Mandolin (Arr. for Guitar)*  
*f*

*Acoustic 6 string*  
*mp*

*Acoustic 12 string*  
*mp*

\* The lowest three strings are emphasized in strumming the A and G5 chords.



*Verse 4:*

[illegible]

\* *Scratch: mute strings with left hand at II and strum.*

[illegible]

## Verse 5:

A

Bro-ther I brought you some sil - ver, *yeah,*  
(spoken)

\* Strings (5) (4) and (3) are emphasized in the strum (downstroke).

I brought a lit-tle gold... I brought a lit-tle of ev - ry - thing...

**G5**

D/A

A

Keep you from the gal-lows pole. — Yes I

**C+4**

D/A

A

brought you. Keep you from the gal - lows — pole. —

## Chorus:

A G5 D G5 A G5 D G5 A G5 D G5

*f* Hang-man hang-man, turn your head a while... I think I see my sis-ter com-ing,

*f*

10 8 10 7 10 7 8 10 10 7 8 8 7 0 10 8 10 7 10 7 8

*mp*

0 0 3 3 3 2 2 2 0 3 3 3 3 3 3 3 0 3 3 3 2 2 2 3

2 2 3 3 3 3 3 3 3 3 3 3 3 3 3 3 2 3 3 3 3 3 3 3

2 2 0 0 0 2 2 2 0 0 0 0 0 0 0 0 0 0 0 0 2 2 2 0

0 0

3 3

*mp*

0 0 3 3 3 3 3 3 3 3 0 0 3 3 3 3 0 0 3 3 3 3 3 3

2 2 3 3 3 3 3 3 3 3 2 2 3 3 3 3 2 2 3 3 3 3 3 3

2 2 0

0 0

3 3

D 3

rid-ing man-y a mile... mi, mi, mile...

8 10 9 10 8 10 8 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

11 9 7

$+1/4$   $+1/4$   $+1/4$   $+1/4$

3 3 0 2

3 3 0 2

3 3 0 2

3 3 0 2

3 3 0 2

$+1/4$   $+1/4$   $+1/4$   $+1/4$

3 3 3 3 3 3 0 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

3 3 3 3 3 3 0 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

3 3 3 3 3 3 0 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

3 3 3 3 3 3 0 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

3 3 3 3 3 3 0 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2



\* Doubling E at XIV is optional, and is suggested for simulating the banjo sound only.

**\*\* Brush with side of right hand. Overdubbed-see note next page.**

A6 Gmaj7 Dmaj7

take him. Save me from the wrath of this —

10 10 10 10 10 10 12 12 12 12 12 10 10

7 7 7 7 7 7

9 11 7 9 11 9 9 7 7 12 11 9

5 7 6 7 0 2 3 0 0 2 2 2 0

3

\* Upstroke from string 1 through 5. Overdubbed chord-possibly all harmonics (A6 only)

Gmaj7 A

— mad - man. —

10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

10 10 9 7 9 11 11 9 11 7 7 9 7 9 11 9 10 10 9 11 9 7

2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

3

Chorus: A6 Gmaj7 D G5 A Gmaj7 D G5

Hang - man hang - man up - on your face a smile.

*f*

*p*

*\* mp*

*\*\* mp*

\* Overdubbed chord-possibly all harmonics (A6 only).

\*\* With acoustic 12 string mixed below it. Electric guitar part does not include F# in the G chords throughout the Chorus, 12 string does.

[illegible]

\* Acoustic 12 string plays the complete chord, electric guitar plays notes on ⑤④ + ③ only.

mile. \_\_\_\_\_ Oh

Let ring

## Verse 6:

A

Yes you got a fine sis - ter, she warmed my blood from cold. She

Banjo  
*mp*

Acoustic 6 String

Electric 6 String

\*Continue Electric Guitar with 12 string Guitar.

brought my blood to boil - ing hot keep you from the gal-lows pole, pole, pole, pole

Gmaj7 D A

A

— yeah, yeah. — Broth-er brought me sil-ver, and your sis-ter warmed my soul, but

Gmaj7

D

A

now I laugh and pull so hard. See ya swing-ing on the gal-lows pole yeah.

But now I laugh and pull so hard, see ya

Gmaj7 D A Gmaj7

swing-ing on the gal- lows pole, pole, pole.

## Intro 3:

Gmaj7/A

D/A

A

Gmaj7

D

A

Swing-ing on the gal-lows pole.\_

A/E G6 F#m7

Strum Pick \*\*

\*Polychords: an A chord (Banjo) above a Gmaj7 chord (Acoustic 6 string) , etc.

\*\*Bar 5-3 at IX.

With Banjo figure 1 with ad lib variations (see Performance Notes):

Gmaj7 D A Gmaj7 D A

Swing-ing on the gal-lows pole.\_

Banjo A G/B F#7 A/E G6 F#m7

Strum Pick Strum Pick

Acoustic 6 String

[illegible][illegible]

Gmaj7 D A Gmaj7 D A Gmaj7 D A

ah ha ha, ah ha ha, ah ha ha

**Chorus:**

ah ah ha, ah ah ha, ah ah ha ha ha,

*Banjo and Acoustic 6 string Guitar continue with same pattern.*

Electric 6 String

13 14 14 14 12 13 14

+1/2

Gmaj7 D A Gmaj7 D A Gmaj7 D A

ha ha, ah ha ha ha, ah ha ha, ah ha ha,

ah ha ha, ah ah ha ha ha, ah ah ha,

14 16 14 16 16 14 14 14 14 14 14 17 14 16 14 14 14 14 14 14 14 16 16 14 14 16 14 14 16 16 14

+1 +1 +1 +1

Gmaj7 D A Gmaj7 D A

keep a swing - ing, keep a swing - ing,

ah ah ha ha ha ah ah ha

16 17 18 16 14 16 16 14 16 14 14 17 14 15 14 17 14 17 14 17

+1 1/2 +1 1/2 +1 1/2 +1

Gmaj7 D A Gmaj7 D A Gmaj7 D A

a keep a swing-ing, — keep, keep, ooh, — Ma ma mama

ah ah ha ha ha ah ah ha ah ah ha ha ha

Gmaj7 D A Gmaj7 D A

ma ma ma ma ma ma ma oh yeah, —

ah ah ha ah ha ha ha ha,

Gmaj7 D A Gmaj7 D A Gmaj7 D A

Ooh — yeah, ooh yeah, — Ah ha ha, —

ah ah ha, ah ah ha ha ha ah ah ha

\*Div.

+1/4

\*Down stems for overdub (in parenthesis).

Gmaj7 D A Gmaj7 D A Gmaj7 D A

ah ha ha, ah ha ha, ah ha,

ah ah ha ha ha ah ah ha ah ha ha ha

13 15 17 17 13 14 12 14 (14) 17 14 16

Gmaj7 D A Gmaj7 D A

swing-ing on the gal-lows yeah, swing-ing on the gal-lows pole.

ah ah ha ah ah ha ha ha

12 14 16 14 12 14 12 14 12 14 14 14 16 14 16 14 12 14 17 16 14

Gmaj7 D A Gmaj7 D A

Swing-ing on the gal-lows pole, swing-ing on the ha ha, I got-ta

ah ah ha ah ah ha ha ha

12 15 14 12 14 15 14 12 14 12 14 13 14 12 14 13 10 11 10

*\*Play 1 and 2 open with standard G chord.*

G6                      D                      A                      G6                      D                      A

The musical score is written for guitar and voice. The guitar part is in the key of D major (indicated by two sharps) and 4/4 time. It features a repeating rhythmic pattern of eighth and sixteenth notes. The vocal part includes lyrics and vocalizations. The score is divided into two systems. The first system contains the main melody and the vocal line. The second system contains a 'Fade out' section for the guitar and a vocal line with 'ah' and 'ha' sounds. The guitar part includes a 'Fade out' section with a 3-measure rest and a 3-measure rest. The vocal part includes a 'Fade out' section with a 3-measure rest and a 3-measure rest. The guitar part includes a 'Fade out' section with a 3-measure rest and a 3-measure rest. The vocal part includes a 'Fade out' section with a 3-measure rest and a 3-measure rest.

**Guitar Part:**

- System 1: G6 D A G6 D A
- System 2: *Fade out*

**Vocal Part:**

- System 1: keep a swing - ing, yeah, keep a cool - ling, yeah
- System 2: ah ah ha ah ah ha

**Guitar Fingering:**

- System 1: 14 15 16, 16 14 14 16 14, 17 14, 14
- System 2: 15 14 12 12, 13, 12, 14 13, 14 12, 14 13 12 11

G6 D A G6 D A G6 D A

The musical score consists of three systems. The first system features a vocal melody in treble clef with lyrics "keep it cool," "ah ah \_\_\_\_\_", and "yeah. \_\_\_\_\_". Above the staff are chord markings: G6, D, A, G6, D, A, G6, D, A. The second system shows a guitar accompaniment in treble clef with whole rests corresponding to the vocal phrases. The third system contains a complex guitar solo in treble clef, followed by a bass line in bass clef. The bass line includes fret numbers such as 14, 16, 17, and 14, along with a "+1" marking indicating a one-fret bend.

G6 D A G6 D A Gmaj7\* D A

14 14 15 12 14 12 14 12 14 8 7 9 7 8 10 7

*\*Return to previous Gmaj7 fingering.*

Gmaj7      D      A                      G6      D      A                      G6      D      A

*loco*

*Fade out*

8 7 9 7 6 7 6 7 6 7 5 7 5 4 7 7 7 5 6 7 5 7 7 16 14 16 14 16 16 14 14

# TANGERINE

*Words and Music by*  
JIMMY PAGE

Country Rock Ballad ♩ = 76

**Warm-up:**

Mandolin (Arranged for Guitar) Capo at 5

Am

Am/G

The musical score for 'The Wind' is presented on a grand staff. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a whole rest in the first measure, a half rest in the second measure, and a descending eighth-note scale (G4, F#4, E4, D4, C4, B3, A3, G3) in the third measure, marked with a piano (*p*) dynamic. The bottom staff consists of three lines labeled T, A, and B from top to bottom. The T line has a whole rest in the first measure, a half rest in the second measure, and a descending eighth-note scale (G4, F#4, E4, D4, C4, B3, A3, G3) in the third measure, marked with a piano (*p*) dynamic. The A and B lines are empty.

[illegible]

\*See performance notes

Spoken counting

"One two one two three four one two"

(Whispered)

**Intro:**

Acoustic 12 string Guitar

[illegible]

G/B

Am

G5/D

D

Dsus4 D

Dsus2

D

Let ring *mp* *f* *mp* *f* *mp* *p*

## Verse 1:

Am

G

D

Am

G

D

Meas - ur - ing a sum - mers day,

I on - ly find it slips a -

Mandolin (Arranged for Guitar)

## Acoustic 12 string Guitar

*mp* *p* *mp* *mp* *p*

D

C

G/B

Am

G5/D

D

way to grey.

The hours, they bring me

Let ring *mp* *f* *mp* *f*

Dsus4 D

Dsus2

C

D

G

pain. \_\_\_\_\_

*f*

*mp*

*f*

## Chorus:

G

D

C

D

G

D

C

Tan-ger ine, \_\_\_\_\_ tan-ger- ine. — Liv- ing — re - flec - tions, —

Mandolin (Arranged for Guitar)

*f*

## Pedal Steel Guitar (Arranged for Guitar)

Fingering:

*f*

Wah-wah throughout

Let ring throughout

2/3

1/2/3

2

1

3

3/2

## Acoustic 12 string Guitar

*mp*

\* (+ = treble position, o = bass position)

\*\* The first number is for the finger on the lower string.

D G D C D G

from a dream, I was her love, oh, she was my queen. —

And now a thous-and years — be - tween. —

\* High G heard with chord is an overtone.

**Verse 2:**

Am G D G5 Am G D C

Think-ing how it used to be. Does she still re-mem - ber times like

Mandolin (Arranged for Guitar)

The musical score is written on a single staff in treble clef with a key signature of one sharp (F#). The time signature is 4/4. The melody consists of eighth notes and quarter notes, with some measures containing triplets. The final measure of the excerpt shows a change to a 2/4 time signature.

10 12 13 10 10

10 10 10 10 8 10 10 10 8

11 11 11 11 11 11 11 11 9

12 12 12 12 12 12 12 12 10

Acoustic 12 string Guitar

mp p mp mp p

1 3 1 0 3 3 3 3 3 3 3 3 3 3 1 3 1 0 3 3 3 2 2 3 1

2 2 2 2 0 0 0 2 2 2 2 0 0 2 2 2 2 2 0 0 2 2 2 2 2

2 2 2 2 0 0 0 2 2 2 2 2 2 2 2 2 2 2 0 0 2 2 2 2 2

0 0 0 0 2 2 0 0 0 0 0 0 0 0 0 0 0 0 2 2 0 0 3

these? To think of us a - gain, and I do...

Musical notation for Exercise 8, showing a treble clef, key signature of one sharp (F#), and time signature of 4/4. The melody consists of eighth and sixteenth notes, with some measures containing triplets or groups of four notes.

*Let ring* *mp* *f* *mp* *f* *mp*

**Bridge 1:**  
Mandolin  
Am

**Bridge 1.**  
Mandolin  
Am

C D

5 5 5 5 5 5 | 8 9 8 5 5 5 | 5 5 5 5 5

7 7 7 7 7 7 | 10 10 10 5 5 5 | 7 7 7 7 7

\*Pedal Steel Guitar (*Arranged for Guitar*)

\*Pedal Steel Guitar (Arranged for Guitar)



*f*

0 10 10 13 15 17 17 19 21 15 13 12

Acoustic 12 string Guitar

Acoustic 12 string Guitar

mp p mp p

0	0	3	3	2
1	1	1	3	3
2	2	0	0	2
2	2	2	2	4
0	0	3	3	0

\* Using a metal slide will create a similar sound to the pedal steel.  
Tuning: E A D G# B D

3

G C D G C

Tan - ger - ine, \_\_\_\_\_ Tan - ger - ine, \_\_\_\_\_ liv - ing re - flec - tions, \_\_\_\_\_

8va

4 4 4 3/4 3/4 4 3

15 15 15 15 15 15 14 15 14



### D Transition

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style, featuring a series of eighth and sixteenth notes. The second system is a guitar accompaniment, consisting of six staves. The top two staves are for the treble and bass clefs, respectively, and the bottom four staves are for the guitar strings. The accompaniment is written in a simple, folk-like style, featuring a series of eighth and sixteenth notes. The score is a single system, with the melody and accompaniment written on separate staves.

D

*mp*

10	10 10	10	10 10	10	10	10 12	10 10 10
11	11 11	11	11 11	11	11	11 11	11 11 12
12	12 12	12	12 12	12	12	12 12	12 12 12

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef with a key signature of one sharp (F#). The melody is written on a single staff, starting with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter note B4, and finally a half note G4. The melody is decorated with various ornaments, including grace notes and slurs. The bass staff shows a series of chords: G major, A major, B major, C major, B major, A major, and G major. The second system continues the melody with a quarter note F#4, followed by eighth notes E4, D4, and C4, then a quarter note B3, and finally a half note A3. The bass staff shows a series of chords: F# major, E major, D major, C major, B major, A major, and G major. The score is marked with a forte 'f' dynamic and includes a variety of musical notations such as slurs, grace notes, and fingerings.

mp

Pedal Steel Guitar (*Arranged for Guitar*)  
Am7 Am

Acoustic 12 string

Acoustic 12 string

\* Hammer-on with 2nd then 1st left hand fingers for the bass notes G & B, with right hand classical style harmonics at XII.



Gmaj7 C/G Gmaj7 C/G Gmaj7 C/G

I can't play with you no more,

8va

*p* *mp* *p* *mp*

7 8 10 17 10 8 7 8 8 8 8  
8 8 12 15 12 8 8 8 8 8 8  
7 7 9 11 16 9 7 9 9 9 9

0 7 9

**Gmaj7 C/G Gmaj7 C/G Gmaj7 C/G**

I don't know how I'm gon - na do what ma- ma told me,

8va

7 7 8 10 17 10 8 7 8 8 8 8  
8 8 8 12 15 12 8 8 8 8 8 8  
7 7 9 11 16 11 9 7 9 9 9 9

0 0

8 2

4 4 4 4 2 4 4 4 4 4 4 4 2 4 4 2 2 2 2  
0 0 0 0 1 3 3 3 0 0 0 3 3 1 0 0 1 1 1  
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0  
0 0 0 0 2 4 4 4 0 0 0 4 4 2 0 0 2 2 2  
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Gmaj7

C/G Gmaj7

C/G Gmaj7

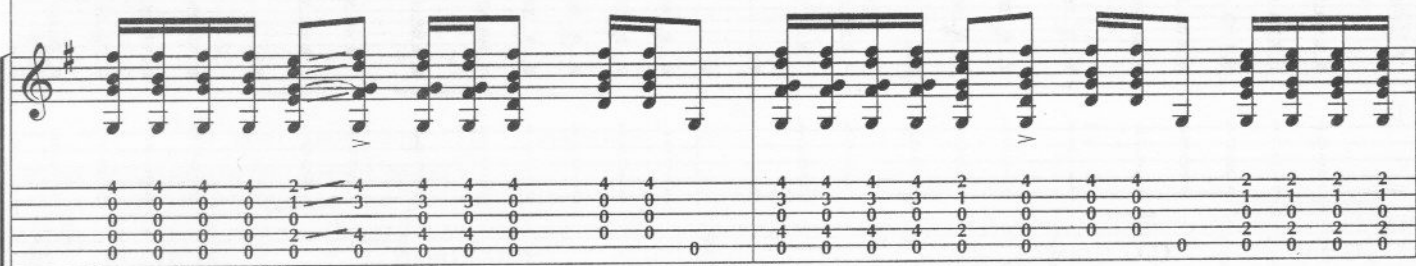
C/G



my friend — the boy — next door.

*Mandolin Figure 1*

Let ring



Gmaj7

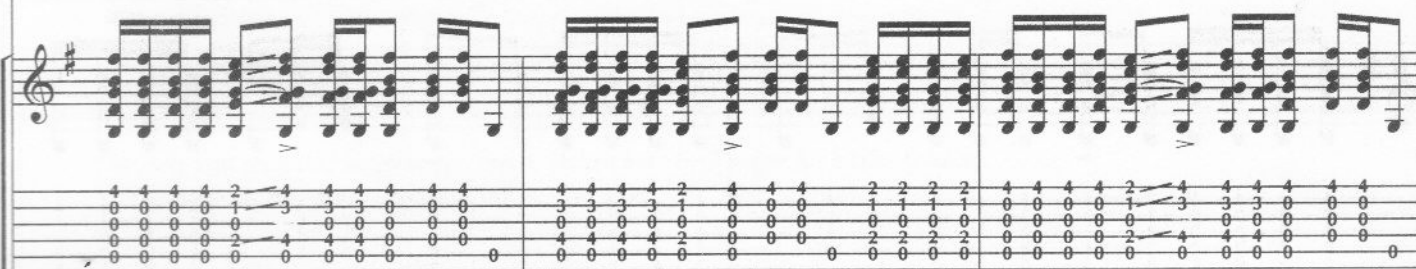
C/G Gmaj7

C/G Gmaj7

C/G

Gmaj7

C/G Gmaj7



\*Let all notes ring to simulate the pedal steel guitar sound throughout the song.

\*\*Both figures contain ad lib variations.

C/G Gmaj7 C/G Gmaj7 C/G Gmaj7 C/G Gmaj7 C/G

8va

*p* *p* *mp* *p*

+1 P.M. P.M. +1 +1 +1 +1 Release bend +1

7 14 15 14 15 16 15 17 18 17 17 19 20 19

## Verse 2:

Gmaj7 C/G Gmaj7 C/G Gmaj7 C/G

I can't be-lieve what peo-ple say-ing, —

8va

*p* *mp* *p*

+1 +1 Release bend

20 19 19

Gmaj7 C/G Gmaj7 C/G Gmaj7 C/G

you gon - na let your hair hang down. —

*p* *mp* *p* *pp* +1/2

Gmaj7 C/G Gmaj7 C/G Gmaj7 C/G

I'm sat - is - fied — to sit — here work - ing all day long.

*p* *mp* *p*

Intro 3: \*

Gmaj7

C/GGmaj7

C/GGmaj7

C/G

Gmaj7

C/GGmaj7

You're in the dark - est side\_of town.

8va

loco

8va

*p*

*mp*

*p*

*mp*

8va

*f*

*mp*

*mf*

*mp*

C/GGmaj7

C/G

Gmaj7

C/GGmaj7

C/GGmaj7

C/G

8va

*p*

*p*

*mp*

*p*

8va

+1

+1

+1

+1

Gmaj7 C/GGmaj7

C/GGmaj7

C/G

Gmaj7

C/GGmaj7

8va

*p* *mp* *p* *mp*

7 7 8 10 10 7 8 8 8 8 7 7 8 10  
0 8 8 12 12 8 8 8 8 0 8 8 12  
7 7 9 11 11 7 9 9 9 7 7 9 11 0

8va

+1 15 14 17 15 16 14 16 15 14 15 15 20 20 19 20 19

*mf* *mp* *mf* *mp*

4 4 4 4 2 4 4 4 4 4 4 4 2 2 2 2 4 4 4 4 2 4 4 4 4 4  
0 0 0 0 0 0 3 3 3 0 0 0 3 3 3 3 1 0 0 0 0 0 0 0 0 0 0 0  
0  
0 0

## Verse 3:

C/G Gmaj7

C/G

Gmaj7

C/G Gmaj7

And when I'm out — I see you

8va

*p* *p* *mp*

10 7 8 8 8 8 7 7 8 10  
12 8 8 8 8 8 8 8 8 12  
11 7 9 9 9 9 7 7 9 11 0

8va

+1 15 (15) 15 15 (16) 15

*mf* *mp*

4 4 4 4 2 4 4 4 2 2 2 2 4 4 4 4 2 4 4 4 4 4  
3 3 3 3 1 0 0 0 1 1 1 1 0 0 0 0 3 3 3 0 0 0  
0  
4 4 4 4 2 0 0 0 2 2 2 2 0 0 0 0 4 4 4 0 0 0  
0 0

C/G Gmaj7 C/G Gmaj7 C/G Gmaj7

walk - in! — Why don't your eyes — see —

*p* *p* *mp*

*loco*

+1/2

11 14 12 14 12

*mf* *mp*

C/G Gmaj7 C/G Gmaj7 C/G Gmaj7

me? — Or could it be — you've found an —

*p* *p* *mp*

*mf* *mp*

C/G Gmaj7 C/G Gmaj7 C/G Gmaj7  
 oth-er game — to play? What did ma- ma say — to  
*p* *p* *mp*  
 10 7 8 8 8 8 7 7 8 10  
 12 8 8 8 8 8 8 8 8 12  
 11 7 9 9 9 9 7 7 9 11 0

[illegible]

Chorus:

C/G Gmaj7 C/G B $\flat$ +4 B $\flat$  B $\flat$ +4 B $\flat$

me? That's the way

*p*

*mp*

*f*

**B $\flat$ +4 B $\flat$**       **B $\flat$ +4**      **B $\flat$**       **Gmaj7**      **C/G Gmaj7**

Oh that's the way it ought to be,

*f*      *mp*

8va

+1 1/2  
7 (7)

*p*

*mp*

**Gmaj7**      **C/G G**      **C/G G**      **B $\flat$ +4 B $\flat$**       **B $\flat$ +4 B $\flat$**

yeah, yeah, Ma ma said

8va

*f*      *mp*

10

*f*

that's the way it ought to be

8<sup>va</sup>

17 15 15 17 15 17 17 17 17 17 15

The first system of musical notation consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a half note G4, a half note A4, and a half note B4, all beamed together. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a half note G3, a half note A3, and a half note B3, all beamed together. The time signature is 3/4.

[illegible]

The musical score for 'The Rose Tree' is presented on two staves. The top staff is in treble clef with a key signature of one sharp (F#). It begins with a mezzo-piano (*mp*) dynamic marking. The melody consists of a half note G4, followed by a half note A4, and then a dotted half note B4. A slur connects the first two notes, and another slur connects the second and third notes. The bottom staff is in bass clef and contains a single dotted half note G2, which is marked with a finger number '10'. A slur connects the note to a final measure where it is marked with a finger number '(10)'. A dashed line with a '+1/2' marking is positioned above the bass staff, indicating a half-step adjustment. The piece concludes with a double bar line.

[illegible]

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and piano. The guitar part is in the key of D major (indicated by two sharps) and 4/4 time. It begins with a G7 chord, followed by a C/G chord. The melody is characterized by a series of eighth notes, with a prominent "ooh" vocal line. The piano part consists of a steady eighth-note accompaniment, starting with a *ppp* (pianissimo) dynamic and transitioning to *mp* (mezzo-piano). The score includes a bridge section with a key signature change to C major (indicated by a natural sign for the second sharp). The piano part features a complex, multi-measure rest in the bridge section. The score concludes with a final chord and a key signature change to C major.

## Intro 4:

Gmaj7

**C/G Gmaj7**

**C/G Gmaj7**

C/G

The musical score is for a piece in E major, indicated by two sharps (F# and C#) on the treble clef. The key signature is E major, and the time signature is 4/4. The score is divided into two systems. The first system includes a guitar part (treble clef) and a piano part (bass clef). The guitar part features a melodic line with a trill and a grace note. The piano part features a bass line with a trill and a grace note. The second system includes a guitar part (treble clef) and a piano part (bass clef). The guitar part features a melodic line with a trill and a grace note. The piano part features a bass line with a trill and a grace note. The score is labeled 'Guitar Figure 1' and includes a dynamic marking of 'mp' (mezzo-piano).

**Guitar Figure 1**

*mp*

4 4 4 4 2 4 4 4 4 4 4 4 2 4 4 4 2 2 2 2  
 0 0 0 0 0 1 3 0 3 0 0 0 3 3 3 1 0 0 0 1 1 1 1  
 0  
 0

## Verse 4:

Gmaj7

C/G Gmaj7

C/G Gmaj7

C/G

Mandolin *8va*

And yes - ter - day — I saw you stand - ing by the riv - er.

*p* *mp* *p*

7 7 8 10 10 8 8 8 8  
8 8 8 12 12 7 9 9 9  
7 7 9 11 11 7 0 9 9 9

Pedal Steel Guitar

*p*

0 7 0

Acoustic Guitar

*mp* *mf* *mp*

4 4 4 4 2 4 4 4 4 4 2 4 4 4 2 2 2 2  
0 0 0 0 1 3 3 3 0 0 0 0 0 0 1 1 1 1  
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0  
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Gmaj7

C/G Gmaj7

C/G Gmaj7

C/G

And weren't those tears that filled — your eyes?

*mp* *p*

7 7 8 10 10 8 8 8 8  
8 8 8 12 12 7 9 9 9  
7 7 9 11 11 7 0 9 9 9

*7* *8*

7 8

*mf* *mp*

4 4 4 4 2 4 4 4 4 4 2 4 4 4 2 2 2 2  
0 0 0 0 1 3 3 3 0 0 0 0 0 0 1 1 1 1  
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0  
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Gmaj7

C/G Gmaj7

C/G Gmaj7

C/G

And all the fish — that lay in dirt - y wa - ter dy - ing;

*mp* *p*

7 7 8 10 10 7 8 8 8 8  
8 8 12 12 12 8 8 8 8 8  
7 7 9 11 11 7 9 9 9 9

*mf* *mp*

4 4 4 4 2 4 4 4 4 4 2 4 4 4 2 2 2 2  
0 0 0 0 1 3 3 3 0 0 0 0 0 1 1 1 1  
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0  
0 0 0 0 2 4 4 4 0 0 0 0 0 2 2 2 2  
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Gmaj7

C/G Gmaj7

C/G Gmaj7

C/G

have they got you hyp - no - tized?

*mp* *p*

7 7 8 10 10 7 8 8 8 8  
8 8 12 12 12 8 8 8 8 8  
7 7 9 11 11 7 9 9 9 9

*p*

0 2 4

*mf* *mp*

4 4 4 4 2 4 4 4 4 4 2 4 4 4 2 2 2 2  
0 0 0 0 1 3 3 3 0 0 0 0 0 1 1 1 1  
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0  
0 0 0 0 2 4 4 4 0 0 0 0 0 2 2 2 2  
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

## Intro 5:

Gmaj7

**C/G Gmaj7**

**C/G Gmaj7**

C/G

Gmaj7

**C/GGmaj7**

C/GGmaj7

C/G

Gmaj7

C/G Gmaj7

C/G Gmaj7

C/G

Gmaj7

C/G Gmaj7

C/G Gmaj7

C/G

8va

*mp* *p*

+1 +1 +1 1/2

10 (10) 7 7 7 4

*mf* *mp*

4 4 4 4 2 4 4 4 4 4 2 4 4 4 2 2 2 2  
 0 0 0 0 1 3 3 3 0 0 0 0 0 0 1 1 1 1  
 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0  
 0 0 0 0 2 4 4 4 0 0 0 0 0 0 2 2 2 2

Verse 5:

Gmaj7

C/G Gmaj7

C/G Gmaj7

C/G

And yes - ter - day — I saw — you kiss - ing tin - y flow - ers.

8va

*mp* *p*

+1 1/2

(4) 4

*mf* *mp*

4 4 4 4 2 4 4 4 4 4 2 4 4 4 2 2 2 2  
 0 0 0 0 1 3 3 3 0 0 0 0 0 0 1 1 1 1  
 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0  
 0 0 0 0 2 4 4 4 0 0 0 0 0 0 2 2 2 2

Gmaj7 C/G Gmaj7 C/G Gmaj7 C/G

But all that lives is born to die.

8va

mp p

7 8 10 7 8 8 8 8  
0 0 12 0 0 0 0 0  
7 7 9 11 0 7 9 9 9

8va

+1/2 +1

14 15

mp mf

4 4 4 4 2 4 4 4 4 4 4 2 2 2 2  
0 0 0 0 1 3 3 3 0 0 0 1 1 1 1  
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0  
0 0 0 0 2 4 4 4 0 0 0 0 0 0 0  
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Gmaj7 C/G Gmaj7 C/G

And so I say — to you — that noth - ing real - ly mat - ters

8va

mp p

7 8 10 7 8 8 8 8  
0 0 12 0 0 0 0 0  
7 7 9 11 0 7 9 9 9

8va

(15)

mp mf

4 4 4 4 2 4 4 4 4 4 4 2 2 2 2  
0 0 0 0 1 3 3 3 0 0 0 1 1 1 1  
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0  
0 0 0 0 2 4 4 4 0 0 0 0 0 0 0  
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Gmaj7

C/G Gmaj7

C/G Gmaj7

C/G

And all you do — is stand — and cry.

8va

*mp* *p*

7 7 8 10 7 8 8 8 8 8  
0 0 7 9 11 0 12 11 7 0 9 9 9 9  
7 7 9 11 0 11 7 0 9 9 9 9

14 16 15

*mf*

4 4 4 4 2 4 4 4 4 2 4 4 2 2 2 2  
0 0 0 0 0 1 3 3 3 1 0 0 0 1 1 1  
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0  
0 0 0 0 0 2 4 4 4 2 0 0 0 2 2 2  
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Intro 6:

8va

*mp* *p*

7 7 8 10 7 8 8 8 8 8  
0 0 7 9 11 0 12 11 7 0 9 9 9 9  
7 7 9 11 0 11 7 0 9 9 9 9

8va

*mp*

15 14 15 17 15 14 16 19 20 19 20 19 20 20 17

+1

15 (15) 14 16 15 15 14 15 15 17 (17) 15 15

26

Gmaj7 C/G Gmaj7 C/G Gmaj7 C/G Gmaj7

8va

*p* *mp* *p* *mp*

7 7 8 10 10 7 8 8 8 7 7 8 10  
8 8 8 12 12 8 8 8 8 8 8 8 12  
7 7 9 11 11 7 9 9 9 7 7 9 11 0

8va

+1 15 14 16 15 15 14 15 15/17 15 16/17 16 15 15 15 17 17 15

*mp* *mf* *mp* *mp* *mf* *mp*

4 4 4 4 2 4 4 4 4 4 4 2 2 2 2 4 4 4 4 2 4 4 4 4  
0 0 0 0 1 3 3 3 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0  
0  
0 0

C/G Gmaj7 C/G Gmaj7 C/G Gmaj7 C/G

8va

*p* *p* *mp* *p*

10 12 11 7 8 8 8 8 7 7 8 10 10 12 11 7 8 8 8 8

9 9 9 9 7 7 9 11 0 7 0 9 9 9 9 0

8va

+1 +1 +1

15 15 15 15 14 17 15 16 15 17 16 16 14

*mp* *mf* *mp*

4 4 4 4 4 2 4 4 4 2 2 2 2 4 4 4 4 2 4 4 4 2 2 2 2 2

3 3 3 3 3 1 0

0 0

4 4 4 4 2 0

0 0

## Verse 6:

Gmaj7

C/G Gmaj7

C/G Gmaj7

C/G

Gmaj7

C/G Gmaj7

*mp* I don't know what to say a - bout\_ it, when all your ears\_ have turned a -

*p* *mp* *p* *mp*

7 7 8 10 10 7 8 8 8 7 7 8 10  
8 8 8 12 12 8 8 8 8 8 8 8 12  
7 7 9 11 11 7 9 9 9 9 7 9 11

*p* *+1*

14

*mp* *mf* *mp* *mp* *mf* *mp*

4 4 4 4 2 4 4 4 4 4 4 4 4 4 4 4  
0 0 0 0 1 3 3 3 0 0 0 0 0 0 0 0  
0 0 0 0 2 4 0 0 0 0 0 0 0 0 0 0  
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

C/G Gmaj7 C/G Gmaj7 C/G Gmaj7 C/G Gmaj7

way. But now's the time\_ to look and loco

*p* *p* *mp*

10 7 8 8 8 8 7 7 8 10  
12 7 8 8 8 8 7 7 8 12  
11 7 9 9 9 9 7 9 9 11

*mp* *mf* *mp*

4 4 4 4 2 4 4 4 4 4 4 4 4 4 4 4  
0 0 0 0 1 3 3 3 0 0 0 0 0 0 0 0  
0 0 0 0 2 4 0 0 0 0 0 0 0 0 0 0  
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

**C/G Gmaj7 C/G Gmaj7 C/G Gmaj7**

look a - gain at what\_ you see. Is that the way\_ it ought to *loco*

*p* *p* *mp*

*mp* *mf* *mp*

**Chorus 2:**  
B $\flat$ +4 B $\flat$  B $\flat$ maj9

**C/G Gmaj7 C/G**

stay? *loco* That's the way\_

*p* *f* *mp* +1 1/2

*f*

The musical score is written for guitar and voice. It consists of three systems of staves. The first system includes a vocal line with lyrics and a guitar line with chords (C/G, Gmaj7) and fingerings. The second system continues the guitar accompaniment with various fingerings and dynamics. The third system introduces a new section labeled 'Chorus 2' with chords B $\flat$ +4, B $\flat$ , and B $\flat$ maj9, and includes a vocal line with the lyrics 'That's the way\_'. The score uses standard musical notation including treble clefs, key signatures (one sharp), and various musical symbols like slurs, accents, and dynamic markings.

Gmaj7 C/G Gmaj7

that's the way it ought to be.

8va

17 17 17 17 17 17 17 17 17 17 17 17 17 7 7 7 17  
 15 15 15 15 15 15 15 15 15 15 15 15 15 0 0 0 15  
 17 17 17 17 17 17 17 17 17 17 17 17 17 7 7 7 16 12 12  
 15 15 15 15 15 15 15 15 15 15 15 15 15 5 5 5 16 5 5

*p*

(7)

*mp*

3 3 3 3 3 3 3 3 3 3 3 3 3 4 4 4 2 4 4 4 4 4 4 4  
 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 1 3 3 3 3 0 0  
 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 2 4 4 4 4 0 0  
 0

Gmaj7 C/G Gmaj7 C/G G B<sup>b</sup>sus4 B<sup>b</sup>

Oh don't you know that? Ma - ma said.

8va

*mp* *f*

10 10 8 8 8 7 7 7 8 7 17 17 17 17 17 17 17 17 17 17  
 12 12 8 8 8 0 0 0 0 0 15 15 15 15 15 15 15 15 15 15  
 11 11 9 9 9 7 7 7 7 7 17 17 17 17 17 17 17 17 17 17  
 0 0 0 0 0 0 0 0 0 0 15 15 15 15 15 15 15 15 15 15

*p* *mp*

10

*mp* *f*

4 4 4 4 2 4 4 4 2 0 5 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3  
 3 3 3 3 1 0 0 0 1 0 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3  
 0  
 4 4 4 4 2 0 0 0 0 0 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3  
 0 0 0 0 0 0 0 0 0 0 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

ma - ma said that's the way it's gon - na stay.

Yeh auh

*mp*

\*Pan left to right channel

D

G7

aui \_\_\_\_\_

\*aui \_\_\_\_\_

8va

mp

C/G

G  
ritard.

J = 56

ritard.

p

ritard.

0 0 0 0

12 12 12 12

\* *Primary vocal sings "D".*

Guitar Figure 2 \*

**G6(addC)/D G6**

Mandolin Figure 2 \*\*

### Guitar Figure 2

G6(addC)/D G6

G6(addC)/D G6

**\*\*Contains ad lib variations.**

**\*\*Contains ad lib variations.**

## Mandolin Figure 2

Musical notation for Mandolin Figure 2, featuring a treble clef, key signature of one sharp (F#), and a series of chords and melodic lines. The notation includes a series of chords in the first system, followed by a melodic line in the second system. The fretboard diagram below shows the fingerings for the chords and melodic line.

## With Mandolin &amp; Guitar Figure 2

Musical notation for the combined Mandolin and Guitar Figure 2, featuring a treble clef, key signature of one sharp (F#), and a series of chords and melodic lines. The notation includes a series of chords in the first system, followed by a melodic line in the second system. The fretboard diagram below shows the fingerings for the chords and melodic line.

Musical notation for Guitar Figure 2, featuring a treble clef, key signature of one sharp (F#), and a series of chords and melodic lines. The notation includes a series of chords in the first system, followed by a melodic line in the second system. The fretboard diagram below shows the fingerings for the chords and melodic line.

Musical notation for Mandolin Figure 2, featuring a treble clef, key signature of one sharp (F#), and a series of chords and melodic lines. The notation includes a series of chords in the first system, followed by a melodic line in the second system. The fretboard diagram below shows the fingerings for the chords and melodic line.

Musical notation for Mandolin Figure 2, featuring a treble clef, key signature of one sharp (F#), and a series of chords and melodic lines. The notation includes a series of chords in the first system, followed by a melodic line in the second system. The fretboard diagram below shows the fingerings for the chords and melodic line.

Musical notation for Guitar Figure 2, featuring a treble clef, key signature of one sharp (F#), and a series of chords and melodic lines. The notation includes a series of chords in the first system, followed by a melodic line in the second system. The fretboard diagram below shows the fingerings for the chords and melodic line.



ahh, \_\_\_\_\_

ahh. \_\_\_\_\_

8 10 7 10 8 8 | 8 10 7 10 8 | 8 10 7 10 8

8<sup>va</sup>

+1/2 +1 +1/2 +1 +1/2 +1

7 8 7 7 8 7 7 8 7 7 8 7

G6(addC)/D G6 Gmaj7 Gsus2 G | G6(addC)/D G6 Gmaj7 Gsus2 G | G6(addC)/D G6 Gmaj7 Gsus2 G

2 4 5 0 0 | 2 4 5 0 0 | 2 4 5 0 0

1 3 5 3 3 | 1 3 5 3 3 | 1 3 5 3 3

0 0 2 2 0 | 0 0 2 2 0 | 0 0 2 2 0

0 0 0 0 0 | 0 0 0 0 0 | 0 0 0 0 0

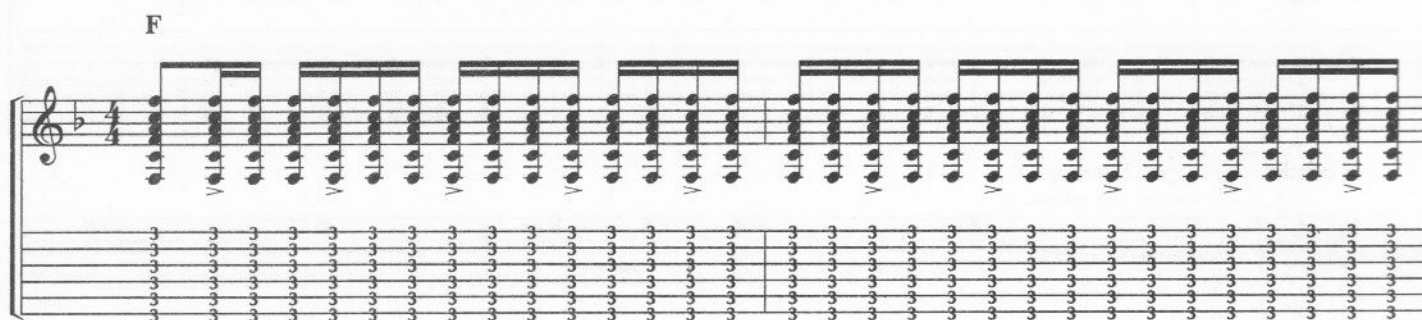
[illegible]



A<sup>b</sup> B<sup>b</sup> F A<sup>b</sup> B<sup>b</sup> F A<sup>b</sup> B<sup>b</sup>



F



(Regular time feel)

F



(Drums enter)



## Verse 1:

**A** **B $\flat$**  **F** **A $\flat$**  **A** **B $\flat$**  **F** **B $\flat$**  **F** **A $\flat$**

Ah, caught you smil - ing at me, that's the  
Ah, all the good times we had, I sang

*mp*

Guitar (Slide) Open F tuning

*mp*

**A** **B $\flat$**  **F** **B $\flat$**  **F** **A $\flat$**  **A** **B $\flat$**  **F** **B $\flat$**  **A $\flat$**

way it should be, like a leaf is to a tree so  
love songs so glad, al - ways smil - ing, nev - er sad so

*mp*

F

F7

fine. —  
fine. —

*f*

B

G

B $\flat$ B $\flat$ sus4B $\flat$ 

As we walk down a coun - try lane, - I'll be sing-ing a song, - you hear me call-ing your name. -

(Double time feel)

*mp*

*mp*

F A<sup>b</sup> B<sup>b</sup> F

Musical score for the first system, measures 1-4. The system consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat). It contains a whole note F, a half note A-flat, a half note B-flat, and a whole note F. The second staff is a treble clef with a key signature of one flat, containing eighth notes and chords. The third staff is a bass clef with a key signature of one flat, containing whole notes and chords. The fourth staff is a bass clef with a key signature of one flat, containing whole notes and chords.

F A<sup>b</sup> B<sup>b</sup> F A<sup>b</sup>

Musical score for the second system, measures 5-8. The system consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat). It contains a whole note F, a half note A-flat, a half note B-flat, a whole note F, and a whole note A-flat. The second staff is a treble clef with a key signature of one flat, containing eighth notes and chords. The third staff is a bass clef with a key signature of one flat, containing whole notes and chords. The fourth staff is a bass clef with a key signature of one flat, containing whole notes and chords.

**B** **G** **B $\flat$**  **B $\flat$ sus4** **B $\flat$**

Hear the wind whis-per in the trees \_ tell-ing Moth-er Na - ture 'bout you and me.

**F** **A $\flat$**  **B $\flat$**  **F**

Hear the wind whis-per in the trees \_ tell-ing Moth-er Na - ture 'bout you and me.

F A<sup>b</sup> B<sup>b</sup> F

F7

The first system of music consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. It contains whole rests for the first two measures and a whole note chord in the third measure. The second staff is a treble clef with a key signature of one flat, containing eighth and sixteenth notes with slurs. The third staff is a bass clef with a key signature of one flat, containing whole notes. The fourth staff is a bass clef with a key signature of one flat, containing a whole note chord in the first measure and whole rests for the remaining measures.

F

The second system of music consists of four staves. The top staff is a treble clef with a key signature of one flat and a 4/4 time signature, containing whole rests for the first two measures. The second staff is a treble clef with a key signature of one flat, containing eighth and sixteenth notes with slurs. The third staff is a bass clef with a key signature of one flat, containing whole notes. The fourth staff is a bass clef with a key signature of one flat, containing whole notes.

## Verse 2:

**A**  $B^b$   $F A^b A B^b$   $F B^b$   $F A^b A B^b$   $F B^b$   $F A^b$

Well, \_\_\_\_\_ if the sun shines so bright, or our way— is dark - est night, the road we

*mp*

*mp*

\*Lower part is lead vocal throughout.

$A B^b$   $F B^b$   $A^b$   $F$

choose is al - ways right, so — fine. —

*f*



**B** **G** **B $\flat$**  **B $\flat$ sus4 B $\flat$**

As we walk down a coun - try lane, — while sing-ing a song, — hear me call-ing your name. —

*mp*

**F** **A $\flat$**  **B $\flat$**  **F**

F

A<sup>b</sup>B<sup>b</sup>

F

A<sup>b</sup>

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. It contains whole rests for the first three measures and a whole note chord in the fourth measure. The second staff is a treble clef with a key signature of one flat, containing eighth and sixteenth note patterns. The third staff is a bass clef with a key signature of one flat, containing whole notes and half notes. The fourth staff is a bass clef with a key signature of one flat, containing whole notes and half notes.

B

G

B<sup>b</sup>B<sup>b</sup>sus4 B<sup>b</sup>

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat and a 4/4 time signature. It contains eighth and sixteenth note patterns. The lyrics "Hear the wind whis-per in the trees, — tell-ing Moth-er Na - ture 'bout you and me. —" are written below the staff. The second staff is a treble clef with a key signature of one flat, containing eighth and sixteenth note patterns. The third staff is a bass clef with a key signature of one flat, containing whole notes and half notes. The fourth staff is a bass clef with a key signature of one flat, containing whole notes and half notes.

F A<sup>b</sup> B<sup>b</sup> F

The first system of music consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat). It contains a whole rest in the first measure, followed by a half note G4, a half note F4, and a whole rest in the fourth measure. The second staff is a treble clef with a key signature of one flat, containing a half note G4, a half note F4, a half note E4, a half note D4, a half note C4, a half note B3, a half note A3, and a half note G3. The third staff is a bass clef with a key signature of one flat, containing a half note G3, a half note F3, a half note E3, a half note D3, a half note C3, a half note B2, a half note A2, and a half note G2. The fourth staff is a bass clef with a key signature of one flat, containing a half note G3, a half note F3, a half note E3, a half note D3, a half note C3, a half note B2, a half note A2, and a half note G2.

F A<sup>b</sup> B<sup>b</sup> F

The second system of music consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat). It contains a whole rest in the first measure, followed by a half note G4, a half note F4, and a whole rest in the fourth measure. The second staff is a treble clef with a key signature of one flat, containing a half note G4, a half note F4, a half note E4, a half note D4, a half note C4, a half note B3, a half note A3, and a half note G3. The third staff is a bass clef with a key signature of one flat, containing a half note G3, a half note F3, a half note E3, a half note D3, a half note C3, a half note B2, a half note A2, and a half note G2. The fourth staff is a bass clef with a key signature of one flat, containing a half note G3, a half note F3, a half note E3, a half note D3, a half note C3, a half note B2, a half note A2, and a half note G2.

F A<sup>b</sup> B<sup>b</sup> F

*f*

F A<sup>b</sup> B<sup>b</sup> F

*f*

**C** Verse 4:

F A<sup>b</sup> B<sup>b</sup> F

*f*

My, my ——— la de la ——— come on now ——— it ain't too far.

F A<sup>b</sup> B<sup>b</sup> F

*f*

Tell your friends — all a-round the world — ain't no com-pan - ion like a blue eyed — merle. —

Harmony Lead vocal

**B** **G** **B $\flat$**  **B $\flat$ sus4** **B $\flat$ (addC)** **B $\flat$**  **F**

*f* *mp*

**F** **A $\flat$**  **B $\flat$**  **F**

*f*

**F** **A $\flat$**  **B $\flat$**  **F**

*f*

**B**      **G**      **B $\flat$**       **B $\flat$ sus4**      **B $\flat$ (addC)**      **B $\flat$**       **F**

Come on now, well let me tell — you what you're miss - ing,

**F**      **A $\flat$**       **B $\flat$**       **F**

mess - ing round — them brick walls. —

F A $\flat$  B $\flat$  F

*Intro:*  
F C F C

*mp*

F

P.M.

A $\flat$  B $\flat$  F

*f* *ff* *f* *mp* *f*

A<sup>b</sup> B<sup>b</sup> F A<sup>b</sup> B<sup>b</sup>

*mp* *f* *mp*

F

*f*

## Verse 5:

A B<sup>b</sup> F A<sup>b</sup> A B<sup>b</sup> F B<sup>b</sup> F A<sup>b</sup>

Lead vocal

So of one thing I am sure, it's a

*mp*

A B $\flat$  F B $\flat$  F A $\flat$  A B $\flat$  F B $\flat$  A $\flat$

friend-ship so pure, an - gels — sing-ing all a- round — my door

F

so fine. —

A B $\flat$  F A $\flat$  A B $\flat$  F B $\flat$  F A $\flat$

Yeah, ain't but one thing to do spend my

*mp*

The first system of the musical score. The vocal line is in G major (one sharp) and 4/4 time. The lyrics are "Yeah, ain't but one thing to do spend my". The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. Chords are indicated above the vocal line: A, B $\flat$ , F, A $\flat$ , A, B $\flat$ , F, B $\flat$ , F, A $\flat$ . The piano part includes fingerings: 3, 6, 7, 8, 8, 8, 3, 8, 8, 8, 3, 6.

A B $\flat$  F B $\flat$  F A $\flat$  A B $\flat$  F B $\flat$  A $\flat$

nat - 'ral life — with you, you're the fin - est dog — I — knew so

The second system of the musical score. The vocal line continues with the lyrics "nat - 'ral life — with you, you're the fin - est dog — I — knew so". The piano accompaniment continues with the same eighth-note pattern. Chords are indicated above the vocal line: A, B $\flat$ , F, B $\flat$ , F, A $\flat$ , A, B $\flat$ , F, B $\flat$ , A $\flat$ . The piano part includes fingerings: 7, 8, 8, 8, 3, 8, 8, 8, 3, 6, 7, 8, 8, 8, 3, 8, 8, 8, 6, 6, 6, 6, 6, 6, 6, 6.

F

fine. —

B

G

B $\flat$ 

When you're old and your eyes are dim — there ain't no old — shep gon-na happen a -

*mp*

F A<sup>b</sup> B<sup>b</sup> F A<sup>b</sup> B<sup>b</sup>

gain.

F B G

We'll still go walk-ing down coun - try

B $\flat$  F A $\flat$  B $\flat$  F

lanes, — I'll sing the same old — song, hear me call — your name. —



A $\flat$  B $\flat$  F

*Fade out*





give me ba - by, won't be late.

You know by that I mean ah sec-onds late ah

— must I? Must I shake 'em on down?

When I've done quit hol - ler babe I be-lieve

I'll shake 'em on down. Shake, ah

F

## Bridge:

C E<sup>b</sup> F C

E<sup>b</sup> F C F/C C

Intro 2:

C E<sup>b</sup> C E<sup>b</sup> C

\* Without left hand finger muting as before, from here on.

## Verse 2:

C/G

E<sup>b</sup>

C/G

E<sup>b</sup>

C/G

E<sup>b</sup>

C/G

Well I ain't no mon-key. I can't climb no tree. — No brown skin wo-man

E<sup>b</sup>

C/G

C

gon-na make no mon - key out of me. Yeah and I ain't no mon-key\_

F/C

C/G

E<sup>b</sup>/B<sup>b</sup> F/C

— sure\_ can't climb\_ no tree. —

C/G

G

I've been mis - treat - ed babe — I be -

F E $\flat$  C E $\flat$ /B $\flat$  F/C

lieve I'll shake 'em on down.

*Refrain:* C E $\flat$ /B $\flat$  F/C C E $\flat$ /B $\flat$  F/C C E $\flat$ /B $\flat$  F/C

Well I been mis - treat-ed babe. I be-lieve I'll shake 'em

C

on down. —

*Bridge 2:*E $\flat$ /G

Ha ha ha,

E $\flat$ /G C E $\flat$ /G C

ha ha ha ha ha ha ha ha

ha ha ha ha ha ha ha ha

E $\flat$  C E $\flat$  C

No Chord C

0 0 0 0 3 0 0 0 0 0 0 3 3 0 0 0 0 3 0 0 0 0 0 0 3 0 3 0 0 0 0 3 0 0 0 0 0 0 3 0 3 0 0 0 0 3 0 0 0 0 0 0 3 0 0 0 0 12 0 0 3 0 3 0 0 0 0 3 0 0 0 0 12 0 0 3 0 3 0 0 0 0 3 0 0 0 0 12 0 0 3 0 3 0 0 0 0 3 0 0 0 0 12 0 0 3 0 3 0

## Intro 3:

C

## Verse 3

Lis-ten ma-ma,

\*Let ring and lightly mute 6 through 4 with right hand palm, from here on.

C7

put on your morn - ing gown. — Put on — your night shirt ma-ma we gon-na

\*\*Mute 4 by tilting left hand playing fingers. Let 3 ring.

shake 'em on down — yah ah yah. Must I — hol - ler? —

C7 C C7 C

Must \_\_\_\_\_ I, must I \_\_\_\_\_ must \_\_\_\_\_ I shake 'em

on \_\_\_\_\_ down? \_\_\_\_\_

\*\*\* \* \*

\*\*\*Include ⑤V through next measure. No time signature this phrase.

Ooh well, I've

3

Refrain:

C

done been mis - treat-ed babe, \_\_\_\_\_ but hey I \_\_\_\_\_ be- lieve \_\_\_\_\_ I'll shake 'em on \_\_\_\_\_

down.

*Bridge 3:*

Ex. 5.  
E $\flat$  F E $\flat$  C

\*Mute ⑥ with the lefthand thumb.

F

G

The musical score for 'The Rose Tree' is presented in three systems. The first system shows the key signature change from G major to F major (one flat) and the time signature change from 5/4 to 4/4. The second system contains the main melody and a guitar accompaniment. The third system continues the guitar accompaniment with a complex rhythmic pattern. The score includes various musical notations such as treble clefs, key signatures, time signatures, notes, rests, and guitar-specific symbols like 'v' for vibrato and 'w' for wavy lines.

F

**G**

B<sub>b</sub>

G

*Intro 4:*

C/G	C
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The musical score for "The Rose Tree" is written for a treble clef instrument, likely a guitar, in a key of one flat (B-flat major or D minor). The time signature is 4/3. The melody line features a series of eighth and sixteenth notes, often beamed together, with various ornaments including grace notes, slurs, and trills. The guitar accompaniment is indicated by fret numbers (e.g., 5, 6, 7, 10) and strumming patterns (e.g., downstrokes, upstrokes, and rests). The score is divided into measures by vertical bar lines, with a double bar line indicating the end of a section. The overall style is characteristic of traditional folk music.

The musical score for "The Rose Tree" is presented in a two-staff format. The upper staff, marked with a treble clef, contains the melody. It begins with a whole rest, followed by a series of eighth and sixteenth notes, and includes a key signature change to one flat (B-flat) indicated by a flat symbol and a key signature change sign. The lower staff provides the guitar accompaniment, featuring a series of chords and fingerings (0, 1, 2, 3) for the left hand. The piece concludes with a double bar line.

## Verse 4:

Gave my ba - by, \_\_\_\_\_ twen-ty dol-lar bill, \_\_\_\_\_

If that don't fetch her I'm sure my \_\_\_\_\_ shot, shot, shot gun will. \_\_\_\_\_ Yeah, \_\_\_\_\_

I gave my babe, \_\_\_\_\_ twen-ty dol - lar

bill. \_\_\_\_\_ Well if that don't get that wo-man I'm, I'm sure.

\*Use first finger (flesh only without slide/bottleneck)

[illegible]

*Coda:* C E<sup>b</sup> F C E<sup>b</sup> F \*\*Resume using slide/bottleneck)

The musical score for the Coda section is written for guitar. It begins with a key signature change from E-flat major to C major, indicated by the removal of the B-flat. The time signature is 2/4. The notation includes a treble clef and a guitar-specific staff with fret numbers (0, 12) and a slide/bottleneck instruction. The melody consists of a series of chords and single notes, with a final measure marked with a wavy line, indicating a slide or bottleneck effect.

The musical score is for guitar, featuring a treble clef staff with a key signature of one flat (B-flat) and a common time signature (C). The score includes a guitar-specific notation system at the bottom with fret numbers and a '\*\*\*' marking.

C E $\flat$  F C

Let ring

(Play with slide)

ritard. Electronic fade out



BRON-Y-AUR STOMP  
CELEBRATION DAY  
FRIENDS  
GALLOWS POLE  
HATS OFF TO (ROY) HARPER  
IMMIGRANT SONG  
OUT ON THE TILES  
SINCE I'VE BEEN LOVING YOU  
TANGERINE  
THAT'S THE WAY



WARNER BROS. PUBLICATIONS INC.  
15800 N.W. 48th Avenue • Miami, FL 33014  
A Warner Music Group Company

\$24.95  
in U.S.A.

GF0460